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4155



THE
HOUR OF
SONG

SARGENT

LEACH, SHEWELL & SARGENT
Boston New York Chicago

KF4155



Wm. J. Peck.

THE HOUR OF SONG

Songs Secular and Sacred

WITH A

COLLECTION OF OPENING EXERCISES ON SPECIAL SUBJECTS,
FOR HIGH SCHOOLS, ACADEMIES, UPPER GRAMMAR
GRADES, CHORUSES, ETC.

BY

N. B. SARGENT, A.M.

PRINCIPAL OF BARKER FREE SCHOOL, AUTHOR OF HIGH
SCHOOL OPERETTAS AND CANTATAS



LEACH, SHEWELL, & SANBORN
BOSTON AND NEW YORK

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PREFACE.



THIS work is largely a schoolroom growth. The author has for years been in the habit of writing songs and exercises on the blackboard, and those that the pupils have sung with pleasure, and of which they seemed not to tire, he has retained; and all others rejected.

It is divided into four parts:—

- 1st. TWO-PART SOLFEGGIOS AND SONGS.
- 2d. THREE-PART SOLFEGGIOS AND SONGS.
- 3d. FOUR-PART SOLFEGGIOS AND SONGS.

The first three begin with exercises that can be advantageously used with beginners in part-singing, and increase in difficulty until they afford work for advanced singers. Variety and excellence have been sought; and music appropriate to all occasions may be found within these pages.

Part Fourth, which consists of sacred music and opening exercises, the author has made a prominent feature of the work.

He believes that sacred music should receive especial attention in our schools, as only a small per cent of those who study music in school ever make any other public use of their musical attainment than in church service. He has endeavored to give not pious words to the jingle of sweet sounds, but words of deep religious feeling wedded to music that will best aid in expressing that feeling.

The greatest pains should be taken from the first to bring all to feel the sentiment of the words, then to express that feeling through the voice of song. All good music is elevating, but this class is particularly so, when it comes from the soul and is sung so that it reaches the soul. It is an aid in character-building that should not be overlooked. It is a help in the school discipline that no teacher can afford to lose.

To teacher and pupil the book is kindly inscribed, with the hope that it may bring to the schoolroom many a joyful hour.

N. B. SARGENT,

West Borford, Mass.

August, 1892.

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PART FIRST.

Two-Part Songs and Exercises.

1 *m* *p*

2 *p*

WALK IN THE LIGHT.

8

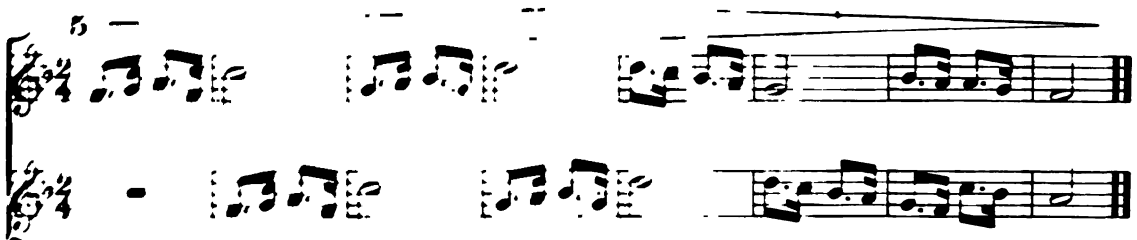
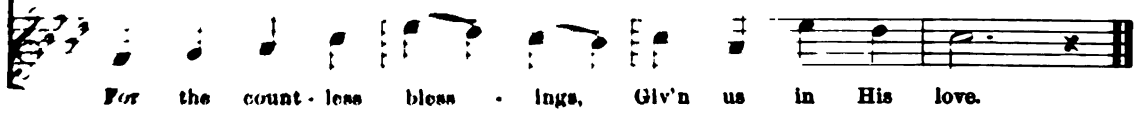
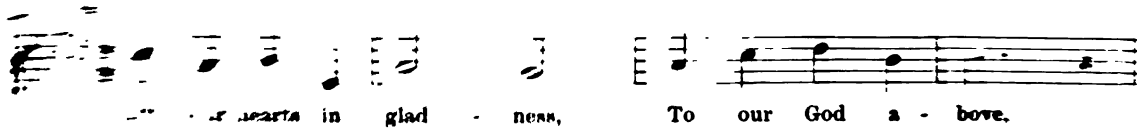
Walk in . the light, in the light of the truth,

Walk in the light of the truth,

Seek thou for wis - dom in the days of thy youth.

Seek thou for wis - dom in the days of thy youth.

LIFT YOUR HEARTS.



7
m

8

BOW AND ARROW BEARING.

Words by GEORGE KINGSLEY.

1. Bow and ar - row bear - ing, O - ver hill and stream,
 2. As all fly - ing crea - tures, Own the ea - gle's sway,
 3. O - ver space he reign - eth, And he makes his prize,

Moves the hun - ter dar - ing, Soon as day - light gleams...
 So the hun - ter Na - ture's Mounts and crags o - bey...
 All his bolt at - tain - eth, All that creeps or flies...

9

Sprightly.

LOVELY SUMMER.

10

Tenderly.

S.

1. O, love - ly sum - mer! Quick - ly thou hast fled!
 2. Come, love - ly sum - mer, With your hap - py hours;

Hap - py birds are gone; And the flow'rs are dead.
 Bring us back a - gain, Birds and fra - grant flow'rs.

11

*m**m*

THE SNOW.

12

1. See the snow-flakes fly - ing, fly - ing, Hith - er and thith - er they go; . . .
 2. See the snow-flakes glid - ing, glid - ing, In - to the drift - ing row; . . .
 3. Let us each one gal - ly, gal - ly, Work out our mis - sion be - low; . . .

THE SNOW.

9

On the cold earth ly - ing, ly - ing, What is so fair as the snow...
 All that's ug - ly, hid - ing, hid - ing, What is so pure as the snow...
 Mak - ing our lives dai - ly, dai - ly, Pure as the white, drifting snow...

13

WORK WITH A WILL.

14

Work with a will each day, each day, High - er and high - er rise,
 Work with a will each day, High - er and high - er rise,

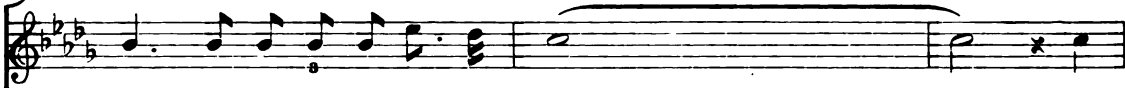
He shoots too low, the po - ets say, Who aims be-neath the skies.
 He shoots too low, they say, Who aims be-neath the skies.

THOU WILT KEEP HIM IN PERFECT PEACE.


15

THOU WILT KEEP HIM IN PERFECT PEACE.

11




Thou wilt keep him in per - fect peace, Whose



Thou wilt keep him in per - fect peace, Whose



mind is stay'd on Thee; be - cause he trust - eth in Thee.



mind is stay'd on Thee;



Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,



Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,



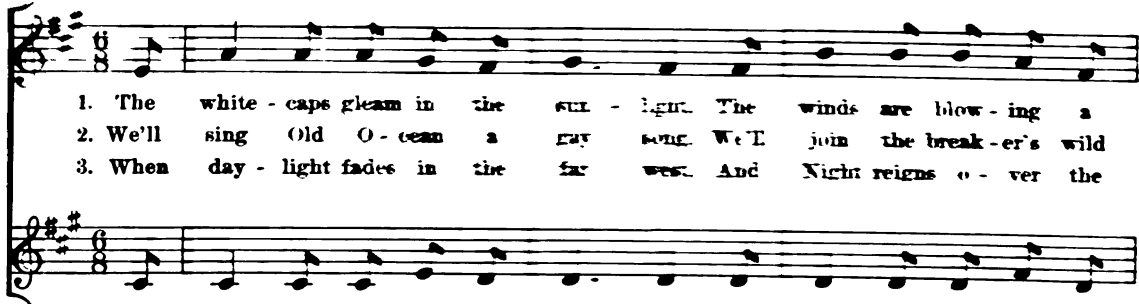
in per - fect peace, in per - fect peace.



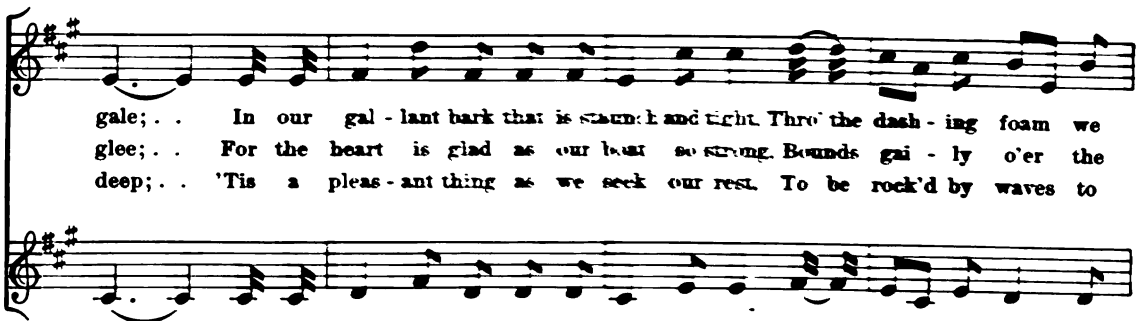
in per - fect peace, in per - fect peace.

THE WHITE CAPS GLEAM.

16



1. The white - caps gleam in the sun - light. The winds are blow - ing a
 2. We'll sing Old O - cean a gay song. We'll join the break - er's wild
 3. When day - light fades in the far west. And Night reigns o - ver the



gale; . . In our gal - lant bark that is staunch and tight. Thro' the dash - ing foam we
 glee; . . For the heart is glad as our boat so strong. Bounds gai - ly o'er the
 deep; . . 'Tis a pleas - ant thing as we seek our rest. To be rock'd by waves to



sail. Hur - rah! Hur - rah! O, a mer - ry time have we! Hur -
 sea.
 sleep.



- rah! hur - rah! We are sail - ing o - ver the sea. . . .

HAPPY BIRDS ARE WE.

13


From Sargent's Cantata, "The Forest Jubilee Band."

By permission of Oliver Ditson Company.


17



1. Hap - py, hap - py birds are we, Skimming, skimming, thro' the air,
2. Ev' - ry day to us is fair, Hop-ping, hop-ping, light and free,



Rock - ing on the wav - ing tree, Sing-ing, sing-ing ev' - ry - where.
Naught know we of sor - row - ing, Chirp-ing, chirp-ing mer - ri - ly.



Lit - tle mat - ters it to us, How the world doth move a - long!



Ev' - ry - where we will sing, Sing a hap - py song.



Ev' - ry - where we will sing, Sing a hap - py song. Hap - py,

HEAR OUR PRAYER.

Hear our pray'r, O Father, hear us!
 Hear our pray'r, O Father, hear us!
 Hear our pray'r, O Father, hear us!
 Hear our pray'r, O Father, hear us!

HEAR OUR PRAYER.

[24] Music from "Bordese's Mass in F."

Hear our pray'r, O Father, hear us!
 Hear our pray'r, O Father, hear us!
 Hear our pray'r, O Father, hear us!
 Hear our pray'r, O Father, hear us!

HEAR OUR PRAYER.

15

Grant us thy Spir - it, and lead us in thy way.

This system contains the first line of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Grant us thy Spir - it, and lead us in thy way."

Bring us we pray thee, to love thee more.

This system contains the second line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are: "Bring us we pray thee, to love thee more."

Lead us by thine hand, in the way of truth.

This system contains the third line of the hymn. It concludes the vocal melody and piano accompaniment. The lyrics are: "Lead us by thine hand, in the way of truth."

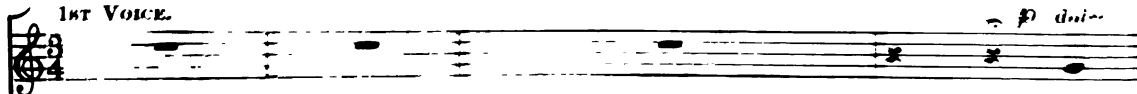
THE SNOWDROP.

EDWARD OXFENFORD.

CIRO PINAUTI.

Allegretto molto moderato.

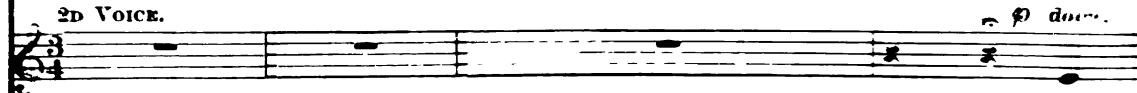
1ST VOICE.



1. Fair

2. We

2D VOICE.



1. Fair

2. We



har - bin - ger of bright - er days, . . We love thee! For
 love to see thy ti - ny bells, . . Ap - pear - ing, For
 3. On thy cups the fai - ries swing, . . With pleas - ure;



har - bin - ger of bright - er days, . . We love thee! For
 love to see thy ti - ny bells, . . Ap - pear - ing, For
 3. On thy cups the fai - ries swing, . . With pleas - ure;



THE SNOWDROP.

17

thou a her - ald true al - ways, . . . Doth prove thee!
 spring - time then, each one fore - tells, . . . Is near - ing!
 Class - ing thee with that sweet spring, . . . They treas - ure!

thou a her - ald true al - ways, . . . Doth
 spring - time then, each one fore - tells, . . . Is
 Class - ing thee with that sweet spring, . . . They

The first system of the musical score for 'The Snowdrop'. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics, and the piano part is on the bottom staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first vocal staff has three lines of lyrics, and the second vocal staff has two lines. The piano part has two staves, with the right hand playing chords and the left hand playing a bass line.


When in - stead of win - ter
 Bright - er days are draw - ing
 So, fair snow - drop, hail to

prove thee! When, in - stead of win - ter drear, . . .
 near - ing! Bright - er days are draw - ing nigh, . . .
 treas - ure! So, fair snow - drop, hail to thee, . . .

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves have lyrics, and the piano part is on the bottom staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first vocal staff has three lines of lyrics, and the second vocal staff has two lines. The piano part has two staves, with the right hand playing chords and the left hand playing a bass line. The system ends with a double bar line.

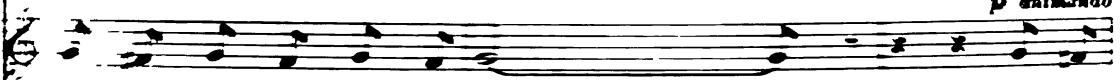
THE SNOWDROP.

p animando

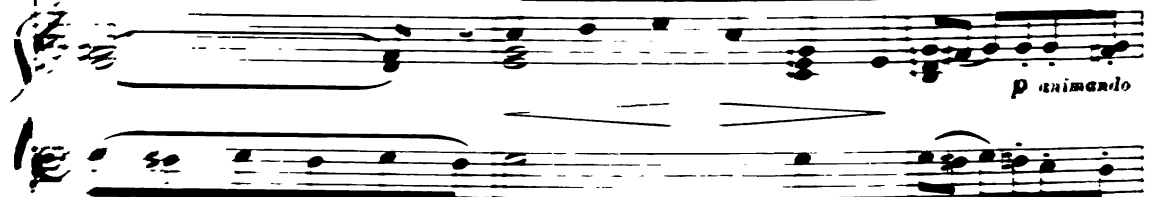


dream, draw - en spring - time draw - eth near. O'er the
 night days that glad both heart and eye. When the
 time, well it is thy bloom to see. For we

p animando



draw - en spring - time draw - eth near. O'er the
 days that glad both heart and eye. When the
 well it is thy bloom to see. For we



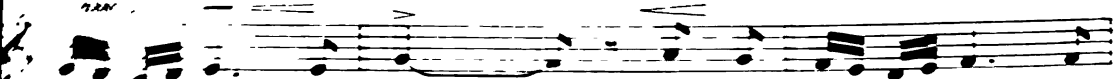
p animando

long.

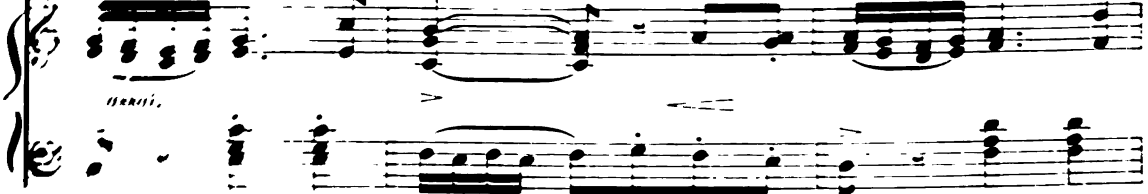


snow - drop - land so green. Are thy snow - white blos - soms
 flowers that now have lain. All will wake and bloom a -
 know what win - ter's dead. Spring will live and reign in -

long.



snow - drop - land so green. Are thy snow - white blos - soms
 flowers that now have lain. All will wake and bloom a -
 know what win - ter's dead. Spring will live and reign in -



long.

THE SNOWDROP.

19

Allegro.

seen! Hail! Hail! Hail!
 - gain! Hail! Hail! Hail!
 - stead! Hail! Hail! Hail!

seen! Hail! Hail! Hail!
 - gain! Hail! Hail! Hail!
 - stead! Hail! Hail! Hail!

mf *sf* *sf* *sf* *sf*

.. All Hail! All Hail!
 .. All Hail! All Hail!
 .. All Hail! All Hail!

.. All Hail! All Hail!
 .. All Hail! All Hail!
 .. All Hail! All Hail!

sf *sf* *sf* *f*

THOU WILT KEEP HIM IN PERFECT PEACE.

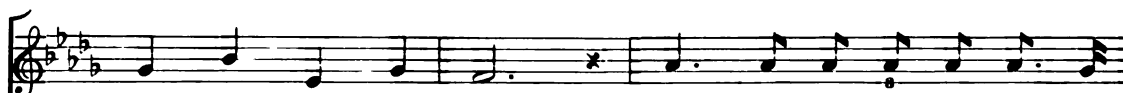
15



Thou wilt keep him in per - feet peace, Whose



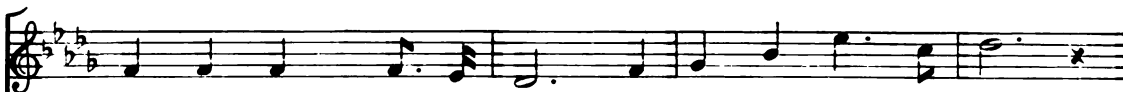
Thou wilt keep him in per - fect peace, in peace, per - fect peace, Whose



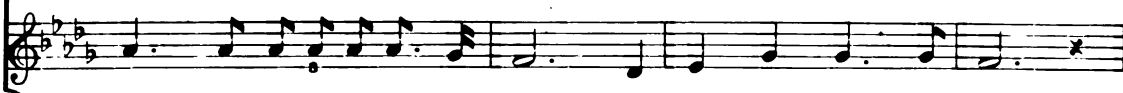
mind is stay'd on Thee, Thou wilt keep him in per - fect



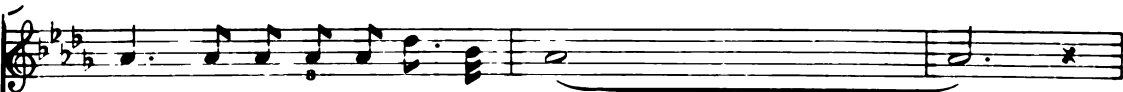
mind is stay'd on Thee,



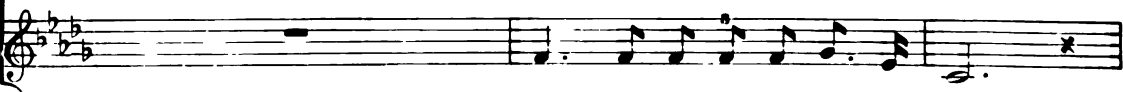
peace, in peace per - fect peace, Whose mind is stay'd on Thee,



Thou wilt keep him in per - fect peace, Whose mind is stay'd on Thee,



Thou wilt keep him in per - fect peace,




Thou wilt keep him in per - fect peace,

THOU WILT KEEP HIM IN PERFECT PEACE.

11



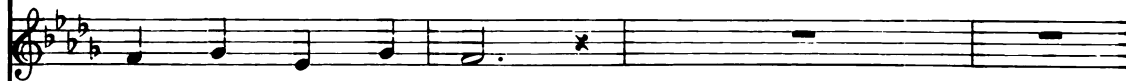
Thou wilt keep him in per - fect peace, Whose



Thou wilt keep him in per - fect peace, Whose



mind is stay'd on Thee; be - cause he trust - eth in Thee.



mind is stay'd on Thee;



Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,



Thou wilt keep him in per - fect peace, Thou wilt keep him in per - fect peace,



in per - fect peace, in per - fect peace.



in per - fect peace, in per - fect peace.

5

Measures 5-7 of a musical score in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). It contains a half note G4, a half note A4, and a half note B4, each marked with a 'V' above it. The bottom two staves have treble clefs and contain eighth and sixteenth notes. The first staff ends with a double bar line and a repeat sign.

f

Measures 8-10 of a musical score in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). It contains a half note G4, a half note A4, and a half note B4, each marked with a 'V' above it. The bottom two staves have treble clefs and contain eighth and sixteenth notes. The first staff ends with a double bar line and a repeat sign.

6

Measures 11-13 of a musical score in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). It contains a half note G4, a half note A4, and a half note B4, each marked with a 'V' above it. The bottom two staves have treble clefs and contain eighth and sixteenth notes. The first staff ends with a double bar line and a repeat sign.

Measures 14-16 of a musical score in 4/4 time. The top staff has a treble clef and a key signature of one sharp (F#). It contains a half note G4, a half note A4, and a half note B4, each marked with a 'V' above it. The bottom two staves have treble clefs and contain eighth and sixteenth notes. The first staff ends with a double bar line and a repeat sign.

GOD IS GOOD.

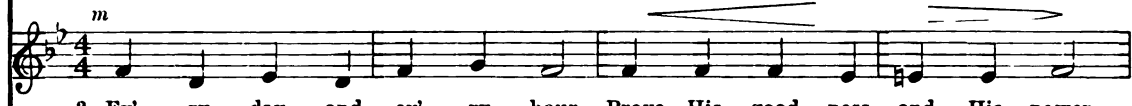
23

7 *m* S.



1. O, the world is bright and fair, Ros - es blos - som ev' - ry - where.
2. On the parched earth rain - drops fall, And the sun - shine cheer - eth all.

m



3. Ev' - ry day, and ev' - ry hour, Prove His good - ness, and His power.

m



Birds are sing - ing in the wood, All things tell us, God is good.
Sweet - ness comes on ev' - ry wind, All things tell us, God is kind.

m



Count - less bless - ings from a - bove, All things tell us, "God is love."

m



8



Count - less bless - ings from a - bove, All things tell us, "God is love."

rit. dim.



Count - less bless - ings from a - bove, All things tell us, "God is love."

rit. dim.



Count - less bless - ings from a - bove, All things tell us, "God is love."

SANCTUS.

vee. *rit.* **BORDESE.**

Sanc - tus, sanc - tus Dom - i - nus De - us, Sanc - tus De - us Sa - ba - oth.

Sanc - tus, sanc - tus Dom - i - nus De - us, Sanc - tus De - us Sa - ba - oth.

Sanc - tus, sanc - tus Dom - i - nus De - us, Sanc - tus De - us Sa - ba - oth.

THE ROBIN'S FAREWELL.

25

From Sargent's Cantata, "The Forest Jubilee Band."

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rit. dim. *Doloroso.*



1. Lit - tle ones we've watched with care,
2. How we miss the lit - tle forms,

rit. dim.



3. Songs we've sung so light and gay,


rit. dim.





Thro' the gloom - y days and fair, Have flown a - way. Tho' we loved so
We've oft shield - ed from the storms And dan - gerous snare. But we all some -




Thro' the joy - ous sum - mer day, And now we part. But we hope a -

fond and true, Cher - ished, fed, and warmed them, too, They would not stay.
- time must know, Life hath many a bit - ter woe, O, hard to bear.



- gain to meet, And with mer - ry song to greet Each lov - ing heart.




THE COTTAGE'S RETURN



KENTON.



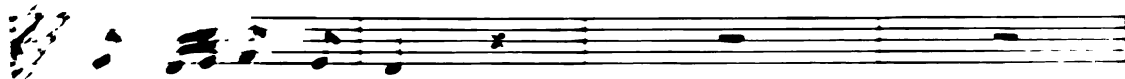
The song that nature has just sung The
My heart is - thro' a - chan. The



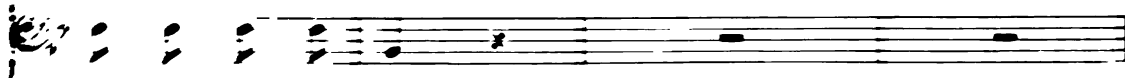

The well known hill is high See see! see! The
Hark! hark! hark! Hark! hark! hark! I

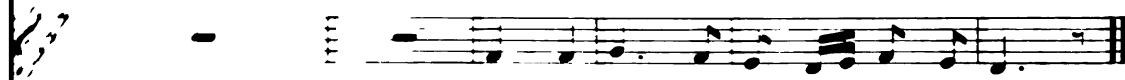
My way is clear: Bright o'er the water - train fast... As -
and now lights its fire: I speed a - long the plain... With




My way - lars rise: The brook is wind - ing by... There
and their song well: Far, far my feet may roam... Yet

And the cheer - ing sun: Joy! joy! joy! As - cends the cheer - ing sun.
With hope that nev - er tires: Joy! joy! joy! With hope that nev - er tires.



And my cot - tage lies: See! see! see! There still my cot - tage lies.
Deep and strong their spell: Hark! bark! hark! Yet deep and strong their spell.



EVENING REST.

27

From the GERMAN.

OSKAR WERMANN.

Adagio.

See how eve, due rest re - call - ing, O'er the wea - ried

earth . . . is fall - ing, And the toil of day is

done, and the toil of day is done.

Hark! the bell pro - claims cess - a - tion, Fold thy hands in

EVENING REST.

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are as follows:

sup - - pli - ca - tion, God of mer - cy, sweet re -

sup - - pli - ca - tion, God of mer - cy, sweet . . . re -

- pose Do Thou send our eyes to close, God of mer - cy

- pose Do Thou send our eyes to close, God of mer - cy

God of mer - - - cy,

sweet . . . re - pose Do Thou send our eyes to close.

sweet re - pose Do Thou send our eyes to close.

sweet . . . re - pose

p dolce. See, the sun is west - ward bend - ing, See the flocks are

p dolce. See, the sun is west - ward bend - ing, See the flocks are

p dolce.

The score includes various musical markings such as *mf* (mezzo-forte), *f* (forte), and *p dolce.* (piano dolce). It also features dynamic markings like *mf* and *f* above the staves, and *p dolce.* below the staves. The lyrics are written below the staves, with some words hyphenated across lines.

EVENING REST.

29

mf
home - ward wend - ing, Wea - ry pil - grim, cease thy
mf
home - - ward wend - ing, Wea - ry pil - grim, cease thy
mf

toil wea - ry pil - grim, cease thy toil.
toil, wea - ry pil - - - - - grim, cease thy toil.
wea - ry pil - grim, cease thy toil.

p Hear the bell, to all de - clar - ing, Eve - ning
p Hear the bell, to all de - clar - ing, Eve - ning
p

mf rest let each be shar - ing. God of pure - ness make our
mf rest let each be shar - ing. God of pure - ness make . . . our
mf

EVENING REST.

sleep, Like an in - fant's pure and deep, God of pure - ness, *f*

sleep, Like an in - fant's pure and deep, God of pure - ness, *f*

God of pure - - - ness *f*

make our sleep, Like an in - fant's pure and deep. *mf*

make our sleep, Like an in - fant's pure and deep. *mf*

make our sleep. *mf*

See, the world is wrapp'd in sha - dow, Till the moon shall *p*

See, the world is wrapp'd in sha - dow, Till the moon shall *p*

gild . . . the mea - dow, And thro' cham - ber win - dows *mf*

gild the mea - dow, And thro' cham - ber win - dows *mf*

EVENING REST.

31

pour, and thro' cham - ber win - dows pour.

pour, and thro' cham - ber win - dows pour.

and thro' cham - ber win - dows pour.

p Eve - ning bells no long - er hear - ing, *pp* I for rest am

p Eve - ning bells no long - er hear - ing, *pp* I for rest am

p Eve - ning bells no long - er hear - ing, *pp* I for rest am

mf now . . . pre - par - ing. Lord, we pray Thee, safe - ly

mf now pre - par - ing. Lord, we pray Thee, safe - ly

mf now pre - par - ing. Lord, we pray Thee, safe - ly

f keep us Thy ser - vants, while we sleep, *f* Lord, we pray Thee

f keep us Thy ser - vants, while we sleep, *f* Lord, we pray Thee

f keep us Thy ser - vants, while we sleep, *f* Lord, we pray Thee

EVENING REST

safe - ly keep in the eter - nity while we sleep.
 safe - ly keep in the eter - nity while we sleep.
 safe - ly keep.

CHIMING BELLS.

From "Heavenward," by permission
of The S. Brainard & Sons Co.

Words and Music by N. B. SARGENT.

Bells, Bells, Bells, Bells,
 1. Beau - ti - ful bells sweetly chiming on the air. Sor - row and joy ye a - like to mortals bear,
 2. Beau - ti - ful bells ringing in the glad New Year. Sweetly your mu - sic falls on the list'ning ear,

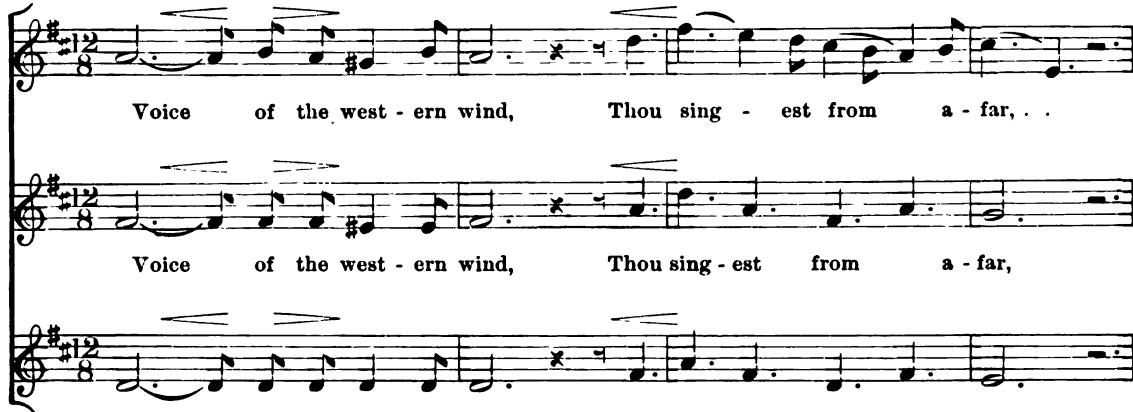
Beau - ti - ful bells sweetly chiming on the air Sor - row and joy ye a - like to mortals bear,

Bells, Bells, Bells, Bells,
 Beau - ti - ful bells sweetly chiming on the air, Beau - ti - ful bells, sweetly chiming bells.
 rit. pp

VOICE OF THE WESTERN WIND.

33

J. BARNBY.



Voice of the west - ern wind, Thou sing - est from a - far, . .

Voice of the west - ern wind, Thou sing - est from a - far,



Rich with the mu - sic of a land, Where all thy mem'ries are, thy mem'ries are. *rit.* *a tempo.*

Rich with the mu - sic of a land, Where all thy mem - 'ries, mem - 'ries are. *rit.* *a tempo.*



But in thy song I on - ly hear, The e - - cho, the

The e - -

VOICE OF THE WESTERN WIND.

e - - cho. the e - cho of a tone That fell . . di-vine

ly on my ear . . In days fur-er - er . . - er flown.

of the west - ern sky, Thou beam - est from a - far, With

VOICE OF THE WESTERN WIND.

35

lus - tre caught from eyes I knew, Whose orbs were each a star, were each a star,

lus - tre caught from eyes I knew, Whose orbs were each, were each a star,

lus - tre caught from eyes I knew, Whose orbs were each, were each a star,

But oh, those eyes too wild - ly bright, No more, no more, no

No more, no

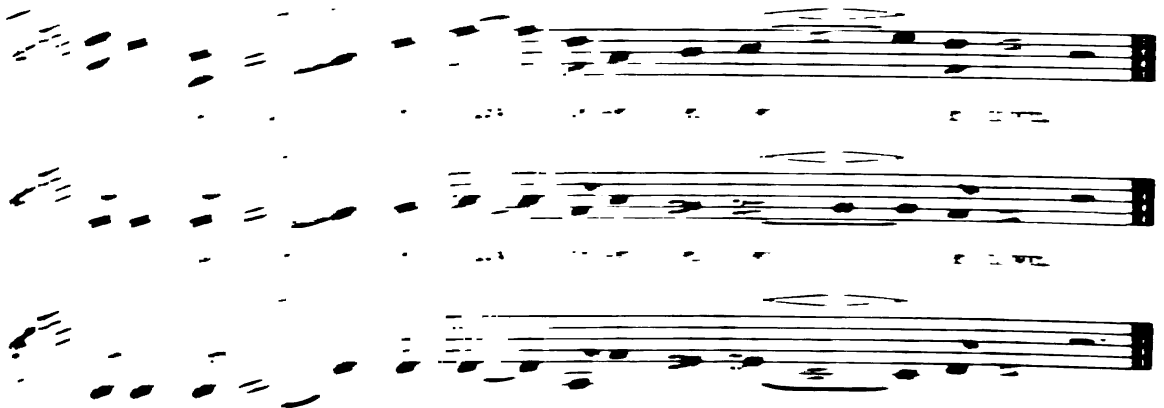
No more, no

more, no more, no more e - clipse thine own; And nev - er shall

more, no more, no more e - clipse thine own; And nev - er shall

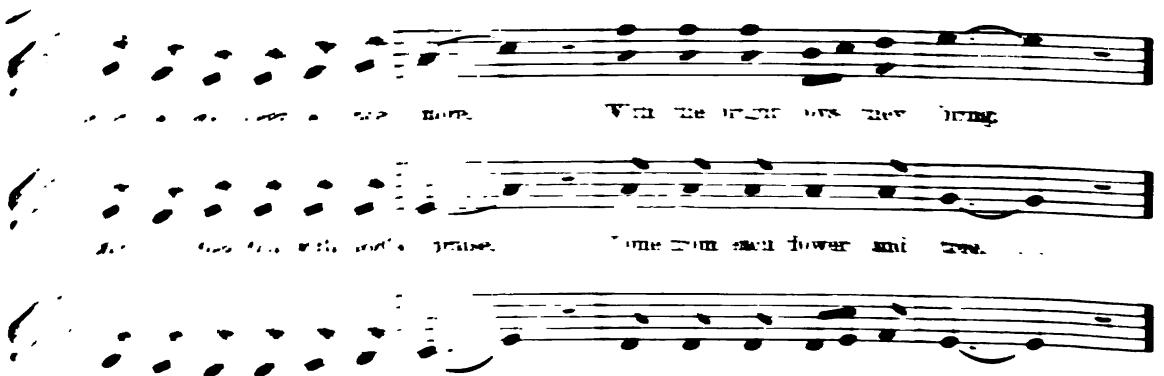
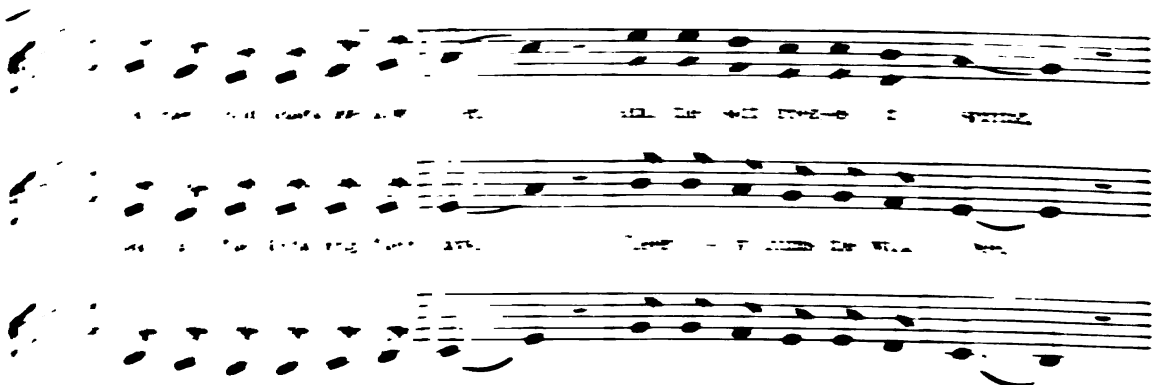
more, no more, no more e - clipse thine own; And nev - er shall

THE FIVE FIFTHS



SPRING - AS IOWA

3 1 2



SPRING HAS COME.

37•

Spring has come, beau - ti - ful Spring,

Spring has come, beau - ti - ful Spring,

This system contains three staves of music in G major (one sharp) and 2/4 time. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The lyrics are written below the staves.

Sing - ing birds, and blos - soms doth she bring, . . .

Sing - ing birds. and blos - soms doth she bring, . . .

This system contains three staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The lyrics are written below the staves.

Glad - ly we hail thee, gai - ly we sing!

Glad - ly we hail thee, gai - ly we sing!

This system contains three staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The lyrics are written below the staves.

Welcome to thee, wel - come to thee, O, joy - ous, joy - ous Spring.

Welcome to thee, wel - come to thee, O, joy - ous, joy - ous Spring.

This system contains three staves of music. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The lyrics are written below the staves.

THE BOAT RACE

ROSSINI.

Allegretto.

1. Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a - way, the vict'-ry's ours:

2. Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a - way, the vict'-ry's ours;

Pull a - way, pull a - way, to the dis - tant mark, To the prize . . . our bon - ny bark.

Pull a - way, pull a - way, to the dis - tant mark, To the prize . . . our bon - ny bark.

Pull a - way, pull a - way, 'mid the wa - ters foam - ing, spark - ling, dash - ing all a - round;

Pull a - way, pull a - way, like the light - ning, dart - ing, flash - ing, now we speed our way,

THE BOAT RACE.

39

Pull a - way, pull a - way, 'mid the wild con - fu - sion, On - ward to the wished for bound.

Pull a - way, pull a - way, pull a - way, brave boys, Pull a - way, pull a-way, the vict'-ry's ours;

Pull a - way, pull a-way, to the dis - tant mark, To the prize . . . our bon - ny bark.

EVENING REST.

sleep, Like an in - fant's pure and deep, God of pure - ness,

sleep, Like an in - fant's pure and deep, God of pure - ness,

God of pure - - - ness

make our sleep, Like an in - fant's pure and deep.

make our sleep, Like an in - fant's pure and deep.

make our sleep.

See, the world is wrapp'd in sha - dow, Till the moon shall

See, the world is wrapp'd in sha - dow, Till the moon shall

See, the world is wrapp'd in sha - dow, Till the moon shall

gild . . . the mea - dow, And thro' cham - ber win - dows

gild the mea - dow, And thro' cham - ber win - dows

gild the mea - dow, And thro' cham - ber win - dows

EVENING REST.

31

pour, and thro' cham - ber win - dows pour.

pour, and thro' cham - - - ber win - dows pour.

and thro' cham - ber win - dows pour.

p Eve - ning bells no long - er hear - ing, *pp* I for rest am

p Eve - ning bells no long - er hear - ing, *pp* I for rest am

mf now . . . pre - par - ing. Lord, we pray Thee, safe - ly

mf now pre - par - ing. Lord, we pray Thee, safe - - ly

f keep us Thy ser - vants, while we sleep, Lord, we pray Thee

f keep us Thy ser - vants, while we sleep, Lord, we pray Thee

f Lord, we pray Thee

EVENING REST.

safe - ly keep us Thy ser - vants, while we sleep.

safe - ly keep us Thy ser - vants, while we sleep.

safe - ly keep,

CHIMING BELLS.

From "Heavenward," by permission
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Words and Music by N. B. SARGENT.

Bells, Bells, Bells, Bells,

1. Beau - ti - ful bells sweetly chiming on the air, Sor - row and joy ye a - like to mortals bear.
2. Beau - ti - ful bells ringing in the glad New Year, Sweetly your mu - sic falls on the list'ning ear,

Beau - ti - ful bells sweetly chiming on the air Sor - row and joy ye a - like to mortals bear.

Bells, Bells, Bells, Bells.

Beau - ti - ful bells sweetly chiming on the air, Beau - ti - ful bells, sweetly chiming bells.

VOICE OF THE WESTERN WIND.

33

J. BARNBY.



Voice of the west - ern wind, Thou sing - est from a - far, . .

Voice of the west - ern wind, Thou sing - est from a - far,

Musical notation for the first system of the song, featuring a treble clef, key signature of one sharp (F#), and a 12/8 time signature. The melody is written on a single staff with lyrics underneath.



Rich with the mu - sic of a land, Where all thy mem'ries are, thy mem'ries are.

Rich with the mu - sic of a land, Where all thy mem - 'ries, mem - 'ries are.

Musical notation for the second system, continuing the melody with lyrics. It includes tempo markings: *rit.* (ritardando) and *a tempo.* (return to original tempo).

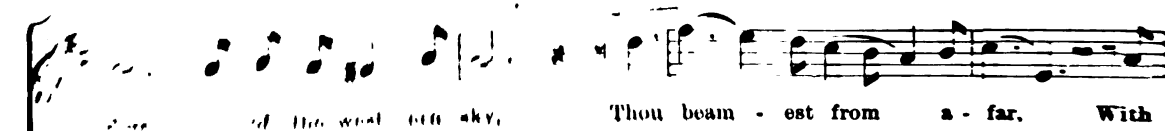
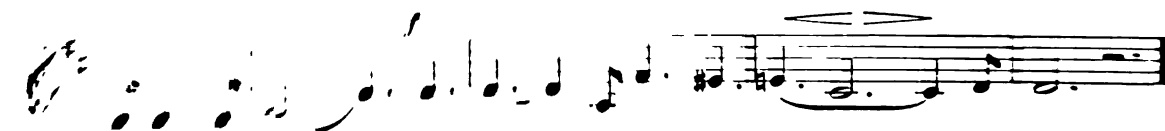
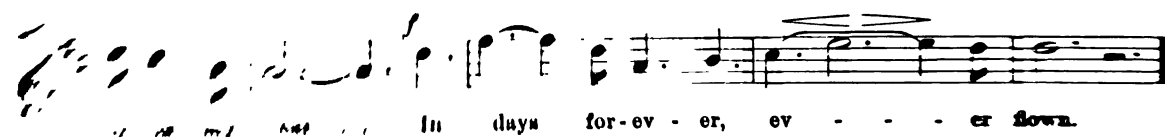
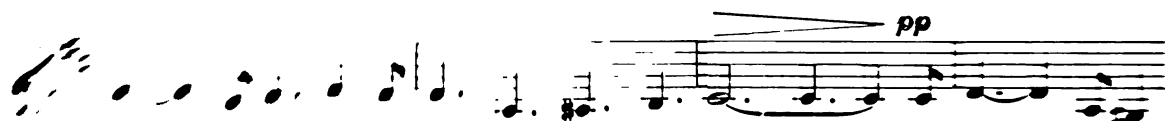
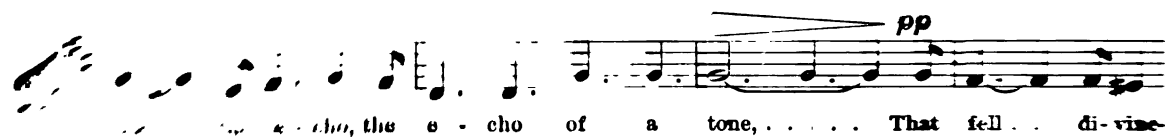


But in thy song I on - ly hear, The e - - cho, the

The e - -

Musical notation for the third system, concluding the melody with lyrics. It includes tempo markings: *rit.* and *a tempo.*

VOICE OF THE WESTERN WIND.



lus - tre caught from eyes I knew, Whose orbs were each a star, were each a star,

lus - tre caught from eyes I knew, Whose orbs were each, were each a star, .

lus - tre caught from eyes I knew, Whose orbs were each, were each a star, .

But oh, those eyes too wild - ly bright, No more, no more, no

No more, no

No more, no

more, no more, no more e - clipse thine own; And nev - er shall

more, no more, no more e - clipse thine own; And nev - er shall

more, no more, no more e - clipse thine own; And nev - er shall

BEAUTIFUL BELLS.

Bells, Bells, Soothing the heart with ten - der
p *p*
 soft - ly on the air, In the sweet tones we love to hear, Soothing the heart with ten - der
p *p*
 Bells, bells,

strain, Driv - ing a - way all care and pain, Hold - ing us in its mag - ic
 strain, Driv - ing a - way all car and pain, Hold - ing us in its mag - ic
 bells, Bells, bells, bells, Bells,

spell, Beau - ti - ful bells, sweet bells! Beau - ti - ful bells,
 spell, Beau - ti - ful bells, sweet bells!
 . . . Bells, On the air, - Joys ye

beau - ti - ful bells That can ne'er for - got - ten be, Beau - ti - ful
 bear, That can ne'er for - got - ten be. Tho' I roam

BEAUTIFUL BELLS.

47

bells, Beau - ti - ful bells, Mem - 'ries sweet ye bring to me, Bells,
 Far from home, Mem - 'ries sweet ye bring to me,
 Bells, Bells, . .
 Beau - ti - ful, beau - ti - ful bells, Beau - ti - ful, beau - ti - ful bells,
 Beau - ti - ful, beau - ti - ful bells, Beau - ti - ful
 Beau - ti - ful, beau - ti - ful bells, Beau - ti - ful, beau - ti - ful bells, Beau - ti - ful
 bells, beau - ti - ful bells, beau - ti - ful, beau - ti - ful chim - ing bells. Bells, . .
 bells, beau - ti - ful bells, beau - ti - ful, beau - ti - ful chim - ing bells.
 bells, beau - ti - ful bells, beau - ti - ful, beau - ti - ful chim - ing bells.

cres.
cres.
cres.
rit.
rit.
rit.

BEAUTIFUL BELLS.

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It contains a melodic line with a dotted line underneath. The middle staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The bottom staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The lyrics are: "Bells, . . . Bells, . . . Beau - ti - ful, beau - ti - ful bells, Beau - ti - ful, beau - ti - ful bells,"

Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with a dotted line underneath. The middle staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The bottom staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The lyrics are: "Bells, . . . Beau - ti - ful Beau - ti - ful bells, Beau - ti - ful, beau - ti - ful bells, Beau - ti - ful Beau - ti - ful bells, Beau - ti - ful

Third system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The middle staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The bottom staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The lyrics are: "bells, beau - ti - ful bells, beau - ti - ful, beau - ti - ful chim - ing bells, . . . bells, beau - ti - ful bells, beau - ti - ful, beau - ti - ful chim - ing bells, . . . bells, . . .

Fourth system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with a dotted line underneath. The middle staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The bottom staff is a treble clef with a key signature of one flat and a 2/2 time signature, containing a melodic line with lyrics. The lyrics are: "Bells, . . . Bells, . . . sweet . . . bells, . . .

*PART THIRD.**Four-Part Songs and Exercises.*

FRAGRANT WEDGONS

The first system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The first system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The second system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The third system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The fourth system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The fifth system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The sixth system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

COLD WINDS ARE BLOWING.

The first system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

The second system of music shows the piano accompaniment on two staves and the vocal melody on a single staff. The lyrics are:

6

First system of music, measures 1-2. The key signature has one flat (B-flat) and the time signature is 2/2. The music is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line consists of quarter and eighth notes. A fermata is placed over the final chord of the system.

Second system of music, measures 3-4. The melody continues with eighth and quarter notes. The bass line features a series of chords and single notes. A fermata is placed over the final chord of the system.

Third system of music, measures 5-6. The melody continues with eighth and quarter notes. The bass line features a series of chords and single notes. A fermata is placed over the final chord of the system.

7

Fourth system of music, measures 1-2. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 4/4. The melody consists of quarter and eighth notes. The bass line consists of quarter and eighth notes. A fermata is placed over the final chord of the system.

Fifth system of music, measures 3-4. The melody continues with quarter and eighth notes. The bass line features a series of chords and single notes. A fermata is placed over the final chord of the system.



MOMENTS FLY.

9

1. Swift the moments fly, moments fly. And the years rush by, the years rush by,
 2. Do we walk each day, wakeful day, In the heavenly way, the heavenly way,
 3. O, how sweet to know, sweet know. As we homeward go, we homeward go.

Bear - ing on their wing, Ev - er liv - ing thing.
 Help - ing all we can, Love we God and man?
 There is naught to fear, God is ev - er near.

10



11



RAISE AGAIN THE BOLD REFRAIN.

Adapted to a Russian Melody,

By HENRY LESLIE.

Alla Marcia.

Alta Marcia.

1. Raise a - gain the bold re - frain That tells of might - y deeds, Brave hearts true that
2. Bright the day, our on - ward way Points out where glo - ry calls; True as steel, our

beat a - new, Wher - ev - er glo - ry leads, Hark! the ech - oes ring - ing,
hearts so leal, No dan - ger e'er ap - pals! Here, no cra - ven cow - ard

To the well-known strain, While the count-less voic - es Sing the loud re - frain; . .
Would e'er seek to fly, Here no sin - gle war - rior, But knows how to die, . . .

Aye! we'll ev - er bear in mind that Du - ty calls us on; . . . That once more, like
Then let's ev - er bear in mind that Du - ty calls us on; . . . That once more, like

days of yore, there's hon - or to be won, . . . Be our cry for lib - er - ty, and

RAISE AGAIN THE BOLD REFRAIN.

55

let the Right be done; Be our cry for lib - er - ty, and let the Right be done.

The musical score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a strong, rhythmic melody with many accents and a dynamic marking of *ff* (fortissimo) at the beginning of the second line.

MEMORIAL HYMN.

REV. GEORGE L. GLEASON.

S.

1. Lift on us, Lord, thy smil - ing face, As now we seek thy throne of grace;
2. For all the fa - vors on our land, Which thou hast shower'd with lib - eral hand.

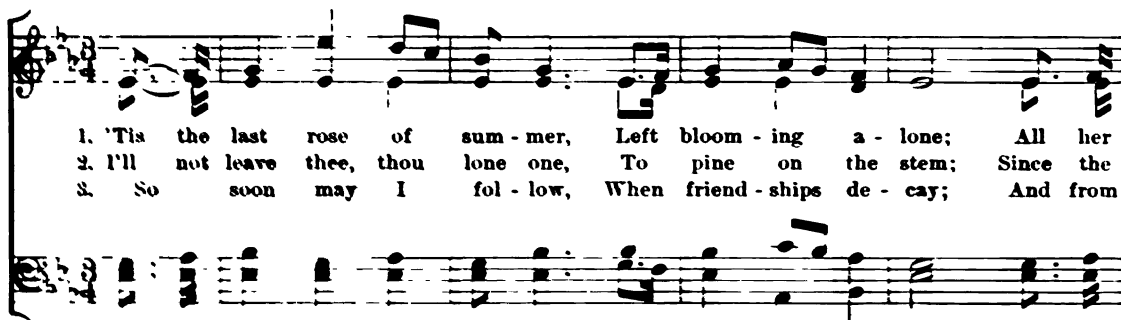
The musical score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The music features a slow, stately melody with many chords and a dynamic marking of *f* (forte) at the beginning of the first line.

And fill our hearts with grate - ful praise, For all the love that crowns our days.
For all our con - quests o - ver wrong, We praise thee in our grate - ful song.

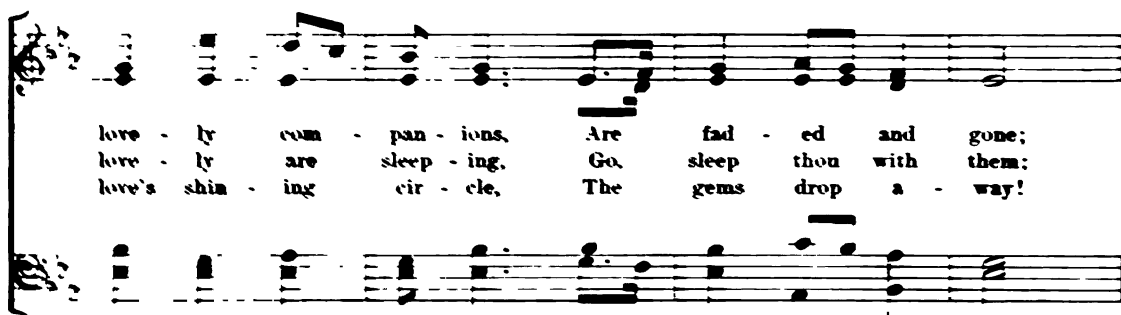
The musical score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The music features a slow, stately melody with many chords and a dynamic marking of *f* (forte) at the beginning of the first line.

- 3 For peace and plenty, life and health;
For schools and churches, homes and wealth;
For this fair land so rich and free,
Our thankful hearts ascend to thee.
- 4 Nor do we here forget to raise,
Our songs of gratitude and praise,
To those who to their country gave
Their lives, our liberty to save.
- 5 For all who fought that we might live,
A grateful offering now we give;
Though poor our songs and weak our powers,
Accept our gift of love and flowers.

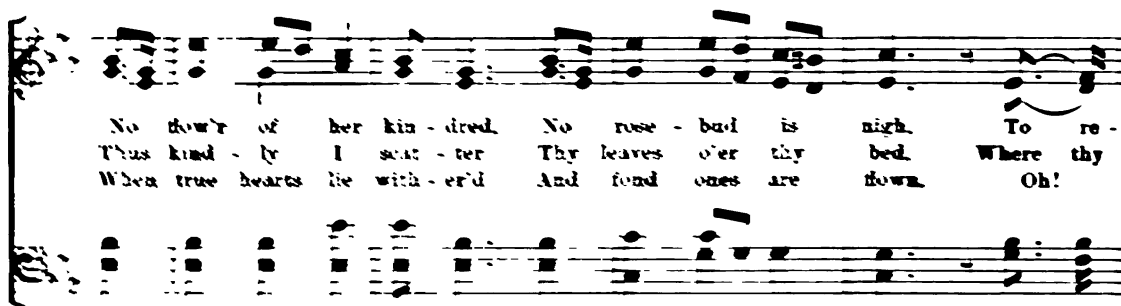
'TIS THE LAST ROSE OF SUMMER.



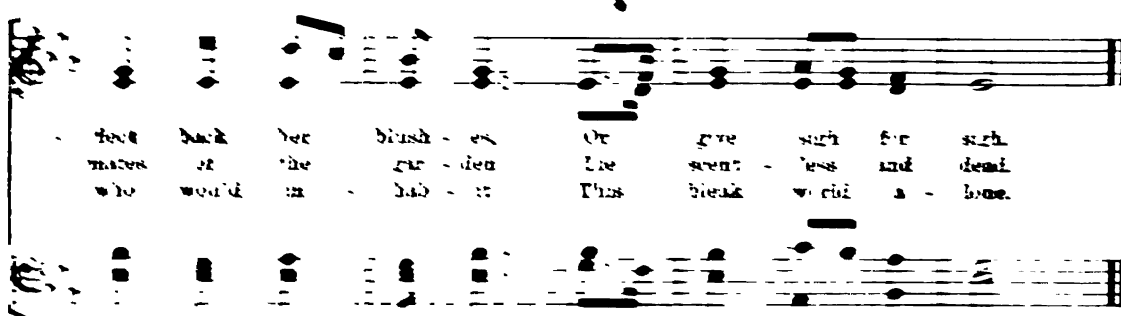
1. 'Tis the last rose of sum-mer, Left bloom-ing a-lone; All her
 2. I'll not leave thee, thou lone one, To pine on the stem; Since the
 3. So soon may I fol-low, When friend-ships de-cay; And from



love-ly com-pan-ions, Are fad-ed and gone;
 love-ly are sleep-ing, Go, sleep thou with them;
 love's shin-ing cir-cle, The gems drop a-way!



No flower of her kin-dred, No rose-bud is nigh, To re-
 Thus kind-ly I seat-ter Thy leaves o'er thy bed, Where thy
 When true hearts lie with-er'd And fond ones are down, Oh!




fade back her blush-es, Or give such for such,
 makes of the gar-den The scent-less and dead,
 who would in-hab-it This bleak world a-lone.

WELCOME THE PRESENT.

57

From "THE BOHEMIAN GIRL."



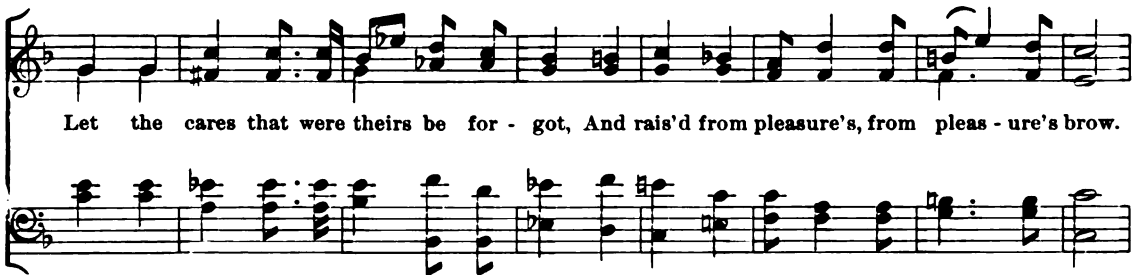
Wel-come the pres - ent, oh! pon - der not, On the days de - part - ed now,

The first system of musical notation for the song. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 2/4. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass staff provides a harmonic accompaniment with chords and single notes.



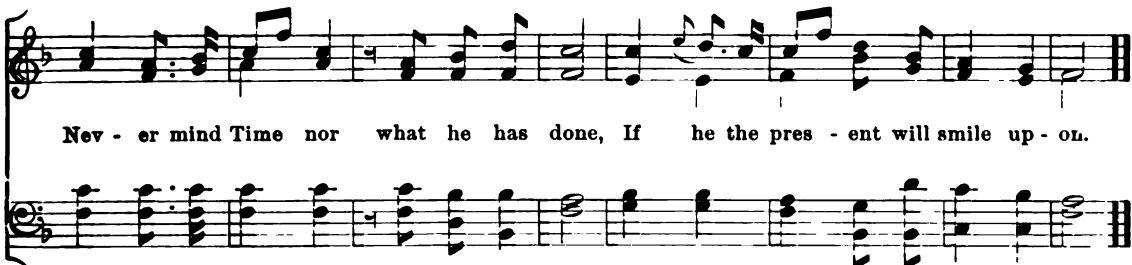
Wel - come the pres - ent, oh! pon - der not On the days de - part - ed now,

The second system of musical notation, continuing the melody and accompaniment from the first system. The treble staff continues with the melody, and the bass staff continues with the accompaniment.



Let the cares that were theirs be for - got, And rais'd from pleasure's, from pleas - ure's brow.

The third system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are split across two lines.

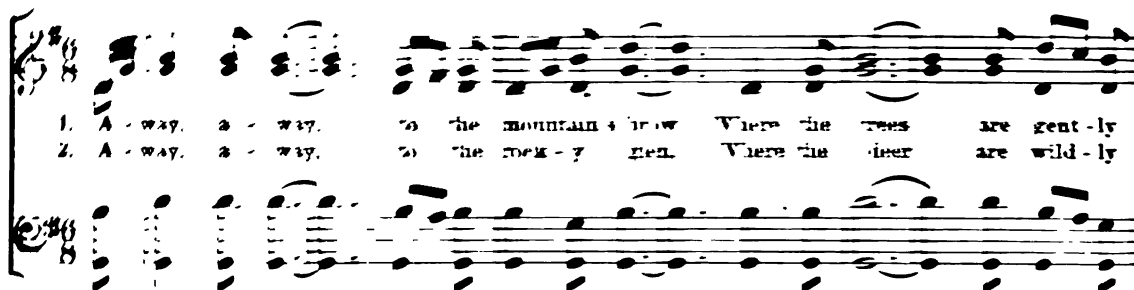


Nev - er mind Time nor what he has done, If he the pres - ent will smile up - on.

The fourth and final system of musical notation on this page. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are split across two lines.

AWAY, AWAY TO THE MOUNTAIN'S BROW.

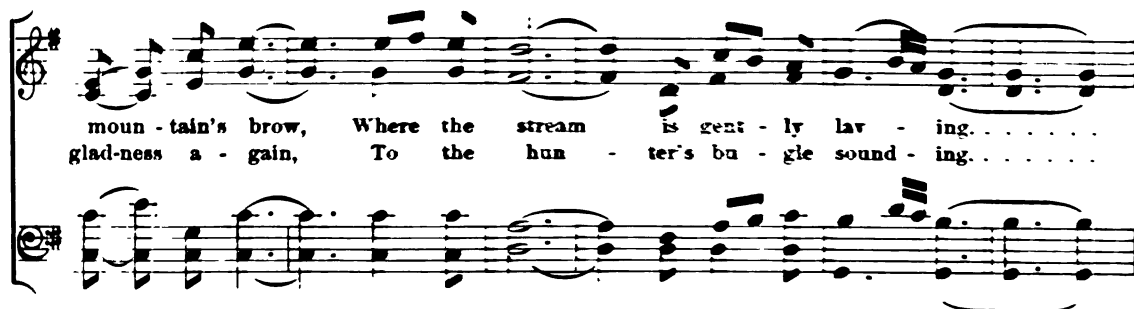
A. LEE.



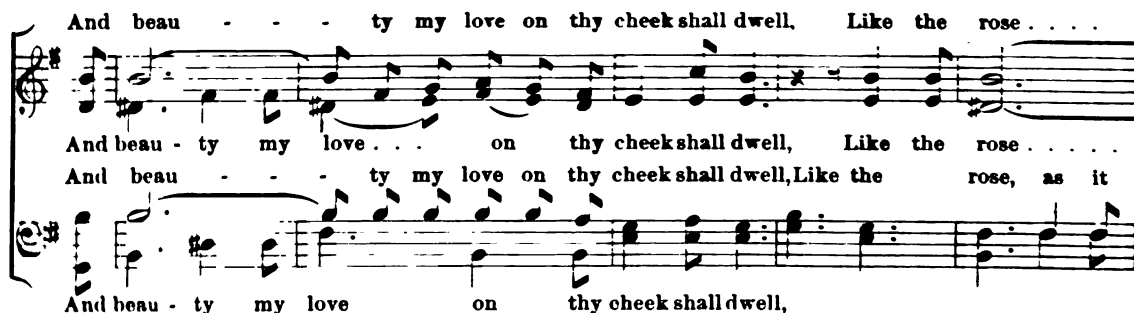
1. A - way, a - way, to the mountain's brow Where the trees are gent - ly
2. A - way, a - way, to the rock - y gen. Where the deer are wild - ly



wav - ing, a - way, A - way, a - way, to the
bound - ing, a - way, And the hills shall ech - o in
a - way, a - way.



moun - tain's brow, Where the stream is gent - ly lav - ing.
glad - ness a - gain, To the hun - ter's bu - gle sound - ing.



And beau - ty my love on thy cheek shall dwell, Like the rose
And beau - ty my love . . . on thy cheek shall dwell, Like the rose
And beau - ty my love on thy cheek shall dwell, Like the rose, as it
And beau - ty my love on thy cheek shall dwell,

AWAY, AWAY, TO THE MOUNTAIN'S BROW.

59

as it opes to the day; While the ze - - - phyr that breathes thro' the

as it opes to the day; While the ze - phyr that breathes thro' the
opes to the day; While the ze - - - phyr that breathes thro' the

While the ze - phyr, the ze - phyr that breathes thro' the

flow - ery dell, Shakes the spark - ling dew - drops a - way, a - way.

A - way, a - way, to the mountain's brow, Where the trees are gent - ly
A - way, a - way, to the rock - y glen, Where the deer are wild - ly

wav - ing, a - way, A - way, a - way, to the
bound - ing, a - way, And the hills shall ech - o in

a - way, a - way, .

moun - tain's brow, Where the stream is gent - ly lav - ing.
glad-ness a - gain, To the hun - ter's bu - gle sound - ing.

The musical score is written for a piano and voice. It features a treble and bass clef with a key signature of one sharp (F#). The melody is primarily in the treble clef, with the piano accompaniment in the bass clef. The lyrics are written below the notes, with some words split across lines. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and dynamic markings. The overall mood is peaceful and evocative, with a focus on nature and the journey to the mountain's brow.



SING, SING.

61

SOLO. **CHORUS.**

Fill the world with sweet - est sound, La la la la la la,
 Ban - ish grief and sweet - en life, La la la la la la.

CHORUS.

ff
 La la la la la la la la, la la la la, la la la la,

pp

la la la la la la la la, la la la la, la la la la.

SUNFLOWER CHORUS.

N. B. S.

N. B. S.

Allegro.

1. I'm a neat lit - tle, sweet lit - tle, pret - ty lit - tle sun - flow'r,
 2. I drink cold wa - ter, nothing hotter, that's the drink that makes us grow,

So are we, so are we, pret - ty lit - tle sun - flow'r,
 So do we, so do we, that's the drink that makes us grow,

First system of musical notation, consisting of a treble and bass staff with various notes and rests.

Second system of musical notation, consisting of a treble and bass staff with various notes and rests.

Third system of musical notation, consisting of a treble and bass staff with various notes and rests.

Fourth system of musical notation, consisting of a treble and bass staff with various notes and rests.

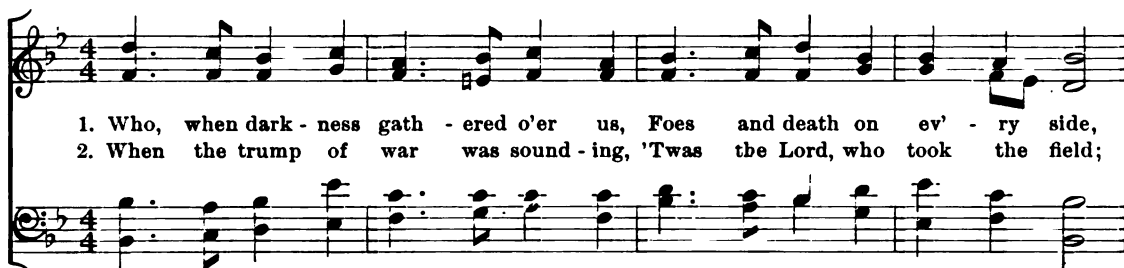
Fifth system of musical notation, consisting of a treble and bass staff with various notes and rests.

WHO! WHEN DARKNESS GATHERED O'ER US.

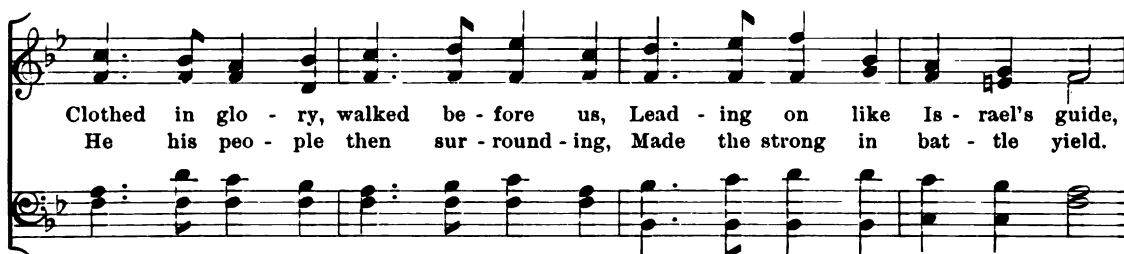
63

MISS H. F. GOULD.

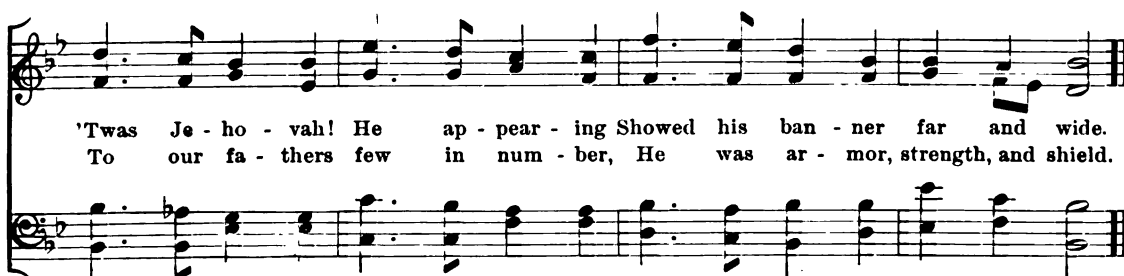
T. B. WHITE.



1. Who, when dark - ness gath - ered o'er us, Foes and death on ev' - ry side,
2. When the trump of war was sound - ing, 'Twas the Lord, who took the field;



Clothed in glo - ry, walked be - fore us, Lead - ing on like Is - rael's guide,
He his peo - ple then sur - round - ing, Made the strong in bat - tle yield.



'Twas Je - ho - vah! He ap - pear - ing Showed his ban - ner far and wide.
To our fa - thers few in num - ber, He was ar - mor, strength, and shield.

- 3 In the God of Armies trusting,
 'Mid their weakness, void of fear,
 Soon they felt their bonds were bursting,
 Saw the dawning light appear;
 Clouds dissolving in the sunbeams,
 Showed the land of Freedom near.
- 4 Hark! we hear to heaven ascending,
 From the voices of the free.
 Hallelujahs sweetly blending
 With the song of liberty:
 Power, Almighty! we the victory,
 Ever will ascribe to Thee.
- 5 Lo! the dove the olive bearing,
 Plants it on Columbia's shore,
 Every breast its branch is wearing,
 Where the buckler shone before.
 Praise th' Eternal! He is reigning!
 Praise him! praise him evermore!

HARK! THE HOLLOW WOOD SURROUNDING.

JOHN S. SMITH.

Allanetto.

Hark! the hol low wood surrounding, Echoes now the mer-ry horn, Hark! the hills and vales resounding,

Hail the fair and cheerful morn, Sweetly up the hill as - pir - ing, On we go with gay de - light,

While the wood and vales re - tir - ing, Seem to van-ish, seem to van-ish, seem to van - ish from the sight,

Hark! the hol low wood surrounding, Echoes now the merry horn, Hark! the hills and vales resounding,

HARK! THE HOLLOW WOOD SURROUNDING.

65

Hail the fair and cheerful morn! Bright the lovely prospect viewing, Urge we on the pleas-ing way,

The first system of music features a treble and bass staff in G major (one sharp). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines.

Health and hap-pi - ness pur - su-ing, While we roam, while we roam, While we roam at ear - ly day.

The second system continues the melody and accompaniment. The treble staff shows a sequence of eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The system concludes with a double bar line.

Bright the love-ly prospect viewing, Urge we on the pleasing way, Health and hap-pi-ness pur - su - ing,

The third system continues the musical piece. The treble staff features a melodic line with some rests. The bass staff provides a consistent accompaniment. The system ends with a double bar line.

While we roam at ear - ly day, While we roam at ear - ly day.

The fourth system is the final one on the page. It repeats the phrase 'While we roam at ear - ly day'. The treble staff includes a dynamic marking of *p* (piano). The system concludes with a double bar line.

IN THE FOREST,

MENDELSSOHN.

f Allegro, moderato.

The for - est, give me the for - est, Re-fresh - ing both bo - dy and mind, We

fly from the sun-beam's en-coun - ter, New joys in the for - est to find,

joys, in the for - est,

the for - est to find, There
new joys in the for - est to find,

rest we at ease in its shad - ows, A - bove an e - the - re - al dome, Which

IN THE FOREST.

67

shows near - er and near - er,
shows ev - er near - er and near - er, which shows ev - er near - er and near - er,
shows near - er and near - er,

The first system of the musical score consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with some words aligned with specific notes.

Re - veal - - - ing a fair . . . heav - enly home,
Re - - - veal - ing a fair . . . heav - enly home, re -

The second system of the musical score consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with some words aligned with specific notes.

re - veal - ing, re - veal - ing a fair . . . heav - enly
a home, re - veal - ing a fair heav - enly
veal - ing, re - veal - ing a fair . . . heav - enly home,
a home, re - veal - ing a fair heav - enly

The third system of the musical score consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with some words aligned with specific notes.

home, re - veal - - - ing a fair heav - enly home.
home,

The fourth system of the musical score consists of two staves. The treble staff has a key signature of one sharp (F#) and a common time signature (C). It contains a melody with eighth and sixteenth notes. The bass staff has a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with eighth and sixteenth notes. The lyrics are written below the staves, with some words aligned with specific notes.

OUR COMRADES SLEEP.

By permission of White, Smith Music Pub. Co.

Words and Music by N. B. SARGENT.

8va

- | | |
|---|---|
| 1. Down in the val-ley our com - rades sleep, | An - gels a - bove them kind watch keep; |
| 2. No more the bu - gle blast they hear, | No din of bat - tle greets the ear; |
| 3. Oft by the camp - fire we have lain, | Oft we have march'd o'er the wea - ry plain, |
| 4. What no - bler trib - ute can we lay, | Than the sweet flow - ers of bloom - ing May, |

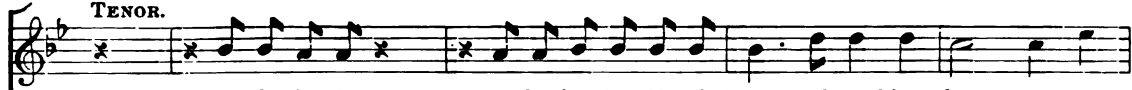
- | | |
|--|--|
| Brave - ly they fought and the vic - t'ry won, | Calm - ly they rest from their work well done. |
| Out of the tur - moil, free from strife, | No - bly discharged from the battle of life. |
| Oft we have stood 'mid the can - non's roar, | With our loved com - rades gone be - fore. |
| O - ver the graves of those we love, | Wait - ing re - veil - le from a - bove. |

OUR COMRADES SLEEP.

69

CHORUS.

TENOR.



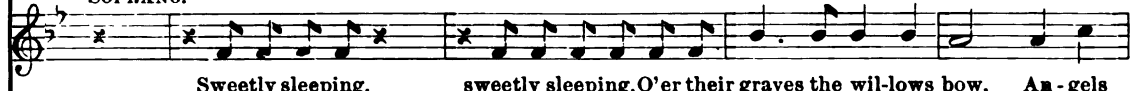
Sweetly sleeping, sweetly sleeping, O'er their graves the wil-lows bow, An-gels

ALTO.



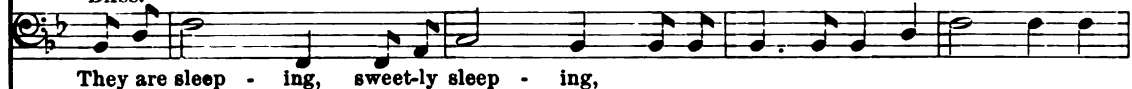
Sweetly sleeping, sweetly sleeping, O'er their graves the wil-lows bow, An-gels

SOPRANO.



Sweetly sleeping, sweetly sleeping, O'er their graves the wil-lows bow, An-gels

BASS.



They are sleep - ing, sweet-ly sleep - ing,



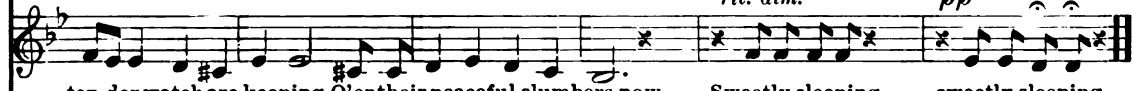
rit. dim.



ten-der watch are keeping, O'er their peaceful slumbers now, Sweetly sleeping, sweetly sleeping.

rit. dim.

pp



ten-der watch are keeping O'er their peaceful slumbers now, Sweetly sleeping, sweetly sleeping.

rit. dim.

pp



ten-der watch are keeping, O'er their peaceful slumbers now, Sweetly sleeping, sweetly sleeping.



They are sleep - ing, sweetly sleep - ing.



rit. dim.

SING, SING.

From Sargent's Cantata, "The Forest Jubilee Band."

By permission of Oliver Ditson Company.

Joyfully. SOLO. CHORUS.

1. Sing, sing, Joy - ful - ly sing, La la la la la la
2. Sing, sing, Joy - ful - ly sing, La la la la la la

SOLO. CHORUS.

la la la. Make the woods with mel - o - dy ring, La la la la la la la la.
la la la. Joy to sor-row-ing mor - tals bring, La la la la la la la la.

SOLO. CHORUS.

Wake the e - choes that sleep a-round; La la la la la la,
Drive a - way all bit - ter strife; La la la la la la.

SING, SING.

61

SOLO. **CHORUS.**

Fill the world with sweet - est sound, La la la la la la,
Ban - ish grief and sweet - en life, La la la la la la.

CHORUS.

La la la la la la la la, la la la la, la la la la, la la la la.

pp

la la la la la la la la, la la la la, la la la la.

SUNFLOWER CHORUS.

N. B. S. **Allegro.** **N. B. S.**

1. I'm a neat lit - tle, sweet lit - tle, pret - ty lit - tle sun - flow'r,
2. I drink cold wa - ter, nothing hotter, that's the drink that makes us grow,
So are we, so are we, pret - ty lit - tle sun - flow'r,
So do we, so do we, that's the drink that makes us grow.







SUMMER DAYS ARE PASSING BY.

73

SOLO.

We must leave to win - ter's gale. Sum - - mer days are pass - ing

SOPRANO & ALTO.

Sum - mer days are pass - ing by, Yes, sum - mer days are

TENOR.

Hid - ing ev' - ry seed and crumb. Sum - mer days are pass - ing by, Sum - mer days are

BASS.

by, Bright sum - mer days, sweet sum - mer days are pass - ing, pass - ing by.

pass - ing by, Bright sum - mer days, sweet sum - mer days are pass - ing, pass - ing by.

pass - ing by, Bright sum - mer days, sweet sum - mer days are pass - ing, pass - ing by.

p *pp*

Sum - mer days are pass - ing, pass - ing, pass - - ing by.

Passing, passing, Sum - mer days are pass - ing, pass - ing by.

Passing, passing, Sum - mer days are pass - ing, pass - ing by.

YOUTHFUL FLOWER, SCARCE YET BLOOMING.

Arranged from CARL BLUM.

Andantino. bloom - ing,

Youthful flow-er, scarce yet blooming, youthful flower, Half conceal'd thy mod-est cheek;

thy modest cheek;

Love-ly, fair and un - pre - sum - ing, In - no - cence thy blush-es speak,

Love-ly, fair and un - pre - suming, In - nocence thy blush - - es speak,

Love-ly, fair and un - pre - sum - ing, In - no - cence thy blush-es speak, thy blushes speak;

Love-ly, fair and un - pre - sum - ing, In - nocence thy blush-es speak,

Love-ly, fair and un - pre - suming, In - nocence thy blush - - es speak,

Love-ly, fair and un - pre - sum - ing, Innocence thy blushes speak, thy blushes speak.

Go, where beau-ty shall ca - ress thee, Woo her smiles and deck her hair, Should she
Woo her smiles and deck her hair,

Go, where beau-ty shall ca - ress thee, Woo her smiles and deck her hair,

Should she to her bo - som take thee, Say, can en - vy haunt thee there,
to her bo - som take thee, Say, can en - - vy haunt thee there,

Should she to her bo - som take thee, Say, can en - vy haunt thee there,

YOUTHFUL FLOWER, SCARCE YET BLOOMING.

75

pp sent thee,
Whis-per then 'twas I who sent, 'twas I who sent thee, Lips like thine ne'er sued in vain, Soft-ly
sent thee,

Till thou hast that sigh a - gain,
sigh, let naught content thee, Till thou hast that sigh a - gain, Soft-ly sigh, let naught con-
Till thou hast that sigh a - gain,

Till thou hast that sigh a - gain, Whisper then,
- tent thee, Till thou hast that sigh a - gain, Whisper then 'twas I who
Lips like thine ne'er sued in vain, Soft-ly sigh, Till thou

sent thee, Lips like thine ne'er sued in vain, Soft-ly sigh, let naught content thee,
hast that sigh a - gain, that sigh a - gain.

that sigh a - gain, that sigh a - gain,

BOAT SONG.

Words by EDWARD OXFORD.

Composed by FREDERIC H. COWEN.

Andantino.
SOPRANO.
p
Row, row, row, row, in the wa - ter's sil - v'ry flow!

ALTO.
p
Row, row, row, row, in the wa - ter's sil - v'ry flow!

TENOR.
p
Row, row, row, row, in the wa - ter's sil - v'ry flow!

BASS.
p
sempre legato.
Row, row, row, row, in the wa - ter's sil - v'ry flow!

Andantino.
p
sempre legato.

p
Tim - ing all your bend - ing oars. As ye pass the smil - ing shores!

p
Tim - ing all your bend - ing oars. As ye pass the smil - ing shores!

p
Tim - ing all your bend - ing oars. As ye pass the smil - ing shores!

p

BOAT SONG.

77

poco cres. *dim.*

One by one new beau - ties rise, Charm - ing all your hearts and eyes,

poco cres. *dim.*

One by one new beau - ties rise, Charm - ing all your hearts and eyes,

poco cres. *dim.*

One by one new beau - ties rise, Charm - ing all your hearts and eyes,

mf

Flow - 'rets fair and state - ly trees, Trem - - bling 'neath the sum - mer

mf

Flow - 'rets fair, state - ly trees, Trembling 'neath . . . the sum - mer

mf

Flow - 'rets fair, state - - ly trees, . . Trembling 'neath the sum - mer

Flow - 'rets fair, state - ly trees, . . . Trembling 'neath the

BOAT SONG.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "breeze! Row, gent - ly row, row, gent - ly row, As the". The piano part features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

breeze! Row, gent - ly row, row, gent - ly row, As the

breeze! Row, gent - ly row, row, gent - ly row, As the

breeze! Row, gent - ly row, gent - ly row, As the

breeze! Row, gent - ly row, row, gent - ly row, As the

Second system of the musical score. It continues with four vocal staves and piano accompaniment. The vocal parts have the lyrics: "silv - 'ry wa - ters flow, . . . Breath-ing mu - sic soft and low!". The piano part continues with the eighth-note accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

silv - 'ry wa - ters flow, . . . Breath-ing mu - sic soft and low!

silv - 'ry wa - ters flow, Breath-ing mu - sic soft and low!

silv - 'ry wa - ters flow, . . . Breath-ing mu - sic soft and low!

Gent - ly

BOAT SONG.

79

pp *poco rall. al fine.* *pp*

Row, gent - ly row, . . . row, row. . .

pp *poco rall. al fine.* *pp*

Gent - ly row, gent - ly row, . . . row, row. . .

pp *poco rall. al fine.* *pp*

Gent - ly row, gent - ly row, . . . row, row. . .

pp

row, gent - - ly row, . . . gent - ly row. . .

pp *poco rall. al fine.* *pp* *pp*

mf

Row, row, gent - ly row, Blithe-ly sing - ing as ye go;

mf

Row, row, gent - ly row, Blithe - ly sing - ing as ye go;

mf

Row, row, gent - ly row, Blithe - ly sing - ing as ye go;

mf

mf

Ech - oes a... re - peat - ing the boat a - long!

Ech - oes a... re - peat - ing the boat a - long!

Ech - oes a... re - peat - ing the boat a - long!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

BOAT SONG.

81

mf

Rip - pling wave - lets rise and fall, Sweet - ly har - mo - niz - ing

mf

Rip - pling wave - lets rise and fall, Sweet - ly har - mo - niz - ing

mf

Rip - pling wave - lets rise and fall, . . . Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, har - mo - niz - ing

p

all! Row, gent - ly row, row, gent - ly row, As the

p

all! Row, gent - ly row, row, gent - ly row, As the

p

all! Row, gent - ly row, gent - ly row, As the

p

all! Row, gent - ly row, row, gent - ly row, As the

[illegible]

low rent - low rent - low rent

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING. 83

Poetry by J. WILCE.

Composed by SIR H. R. BISHOP.

Largo.
SOPRANO. *pp* *tr*

Sleep, while the soft . . eve - ning breez - es blow - ing, The

ALTO. *pp*

Sleep, while the soft . . eve - ning breez - es blow - ing,

TENOR. *pp*

Sleep, while the soft . . eve - ning breez - es blow - ing, The

BASS. *pp*

Largo. p *pp*

dolce.

fra-grance waft from flow' - rets glow - - - ing;

espress.

from flow' - rets glow - - - ing; Sleep, while the

fra - grance from flow' - rets glow - - - ing;

fra-grance waft from flow' - rets glow - - - ing;

mf pp *dol.*

THE LULLABY OF THE LIVING.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "in - pod", "in - pod", and "Play on the". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "wa - ters gleam - ing. Sleep, while the pale stars", "wil - der - ness gleam - ing. Sleep, while the pale stars", "wa - ters gleam - ing. Sleep, while the pale stars", and "wa - ters gleam - ing. Sleep, while the pale stars". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking *pp Allegretto moderato.* is present at the bottom right.

shed their light, Sweet be thy dreams, good - night, good - night.

shed their light, Sweet be thy dreams, good - night, good - night.

shed their light, be thy dreams, good - night, good - night.

good - night, good - night.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: 'shed their light, Sweet be thy dreams, good - night, good - night.' The piano accompaniment is in bass clef with the same key signature, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

mf Sleep, while the pale stars shed their light,

mf Sleep, while the pale stars shed their light,

mf Sleep, while the pale stars shed their light,

mf Sleep,

p Arpa.

The second system of the musical score continues the vocal and piano parts. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The lyrics are: 'Sleep, while the pale stars shed their light,'. The piano accompaniment includes a section marked *p Arpa.* (piano Arpa) in the right hand, which features a rapid, flowing sixteenth-note pattern. The left hand continues with a steady bass line.

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

Sweet in thy dreams good - night good - night Sleep, while the

Sweet in thy dreams good - night good - night Sleep, while the

in thy dreams, good - night good - night Sleep, while the

good - night good - night.

Clar.

moon so soft - ly glanc - ing Plays on the wave - lets danc -

moon so soft - ly glanc - ing Plays on the wave - lets danc -

moon so soft - ly glanc - ing Plays on the wave - lets danc -

moon so soft - ly glanc - ing Plays on the wave - lets danc -

tr

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

87

ing, . . . Plays on the wave - lets danc - ing, Sleep, while the pale stars

ing, . . . Plays on the wave - lets danc - ing, Sleep, while the pale stars

ing, . . . Plays danc - ing, Sleep, while the pale stars

ing, The wave - - - lets danc - ing, Sleep, while the pale stars

shed their light, Sweet be thy dreams, good - night, good - night, good -

shed their light, Sweet be thy dreams, good - night, good - night,

shed their light, be thy dreams, good - night, good - night, good -

good - night, good - night,

38

[illegible]

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

89

The first system of the musical score consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have the lyrics: "night, good - night, good - night, good - night.". The piano part features a melody in the right hand and a bass line in the left hand. The first staff of the piano part has the markings "decrea." and "ppp". The second staff has "decrea." and "ppp". The third staff has "decrea." and "ppp". The fourth staff has "decrea." and "ppp". The fifth staff has "decrea." and "ppp".

The second system of the musical score consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have the lyrics: "night, good - night.". The piano part features a melody in the right hand and a bass line in the left hand. The first staff of the piano part has the marking "ppp". The second staff has "ppp". The third staff has "ppp". The fourth staff has "ppp". The fifth staff has "ppp".

BOAT SONG.

Ech - oes all re - peat your song, As ye urge the boat a - long!

Ech - oes all re - peat your song, As ye urge the boat a - long!

Ech - oes all re - peat your song, As ye urge the boat a - long!

The first system of the musical score for 'BOAT SONG.' consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are 'Ech - oes all re - peat your song, As ye urge the boat a - long!' repeated on each vocal staff.

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

The second system of the musical score continues with three vocal staves and a piano accompaniment. The vocal staves include dynamic markings: *poco cres.* (poco crescendo) and *dim.* (diminuendo). The lyrics are 'Wa - ter - li - lies, white and gold, Blossom that ye may be - hold!' repeated on each vocal staff. The piano accompaniment also includes these dynamic markings.

BOAT SONG.

81

Rip - pling wave - lets rise and fall, Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, . . . Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, har - mo - niz - ing

all! Row, gent - ly row, row, gent - ly row, As the

all! Row, gent - ly row, row, gent - ly row, As the

all! Row, gent - ly row, gent - ly row, As the

all! Row, gent - ly row, row, gent - ly row, As the

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING. 83

Poetry by J. WILCE.

Composed by SIR H. R. BISHOP.

Largo.
SOPRANO. *pp* *tr*

Sleep, while the soft . . eve - ning breez - es blow - ing, The

ALTO. *pp*

Sleep, while the soft . . eve - ning breez - es blow - ing,

TENOR. *pp*

Sleep, while the soft . . eve - ning breez - es blow - ing, The

BASS. *pp*

Largo. p pp

dolce.

fra-grance waft from flow' - rets glow - . . . ing;

espress.

from flow' - rets glow - . . . ing; Sleep, while the

fra - grance from flow' - rets glow - . . . ing;

fra-grance waft from flow' - rets glow - . . . ing;

mf pp dol.

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

so soft - ly beam - ing, *pp* *dol.* Plays on the lim - pid
 moon . . . so soft - ly beam - ing, *pp* *dol.* Plays on the lim - pid
 so soft - ly beam - ing, *pp* Plays on the

wa - - - ters gleam - - ing. *tr* *Allegretto moderato.* Sleep, while the pale stars
 wa - - - ters gleam - - ing. *p* Sleep, while the pale stars
 wa - - - ters gleam - - ing. *dol.* *tr* *p* Sleep, while the pale stars
 wa - - - ters gleam - - ing. *p* Sleep, while the pale stars
pp *Allegretto moderato.*

shed their light, Sweet be thy dreams, good - night, good - night.

shed their light, Sweet be thy dreams, good - night, good - night.

shed their light, be thy dreams, good - night, good - night.

good - night, good - night.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "shed their light, Sweet be thy dreams, good - night, good - night." The piano accompaniment features a gentle melody in the right hand and a supporting bass line in the left hand.

mf Sleep, while the pale stars shed their light,

mf Sleep, while the pale stars shed their light,

mf Sleep, while the pale stars shed their light,

mf Sleep,

p Arpa.

The second system of the musical score continues the vocal and piano parts. The vocal parts are marked *mf* (mezzo-forte). The lyrics are: "Sleep, while the pale stars shed their light,". The piano accompaniment includes a section marked *p* (piano) for the arpa (harp), featuring a delicate, flowing melody.

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Sweet be thy dreams, good - night, good - night. Sleep, while the". The piano part includes a clarinet line labeled "Clar.".

Sweet be thy dreams, good - night, good - night. Sleep, while the

Sweet be thy dreams, good - night, good - night. Sleep, while the

be thy dreams, good - night, good - night. Sleep, while the

good - night. good - night.

Clar.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "moon so soft - ly glanc - ing Plays on the wave - lets danc - -". The piano part includes a clarinet line labeled "Clar.".

moon so soft - ly glanc - ing Plays on the wave - lets danc - -

moon so soft - ly glanc - ing Plays on the wave - lets danc - -

moon so soft - ly glanc - ing Plays on the wave - lets danc - -

Clar.

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

87

ing, . . . Plays on the wave - lets danc - ing, Sleep, while the pale stars

ing, . . . Plays on the wave - lets danc - ing, Sleep, while the pale stars

ing, . . . Plays danc - ing, Sleep, while the pale stars

ing, The wave - - - lets danc - ing, Sleep, while the pale stars

shed their light, Sweet be thy dreams, good - night, good - night, good -

shed their light, Sweet be thy dreams, good - night, good - night,

shed their light, be thy dreams, good - night, good - night, good -

good - night, good - night,

[illegible]

dreams, good - night, good - night, good - night, good - night, good -
 dreams, good - night, good - night, good - night, good - night, good -
 good - night, good - night, good - night, good - night, good -
 dreams, good - night,

SLEEP, WHILE THE SOFT EVENING BREEZES BLOWING.

89

deces. *ppp*
 night, good - night, good - night, good - night.
deces. *ppp*
 night, good - night, good - night, good - night.
deces. *ppp*
 night, good - night, good - night, good night.
 night, good - night.
deces. *ppp*

The first system of the musical score consists of five staves. The first four staves are vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). They contain the lyrics 'night, good - night, good - night, good - night.'. The first staff has a 'deces.' (decrescendo) marking above the first measure and a 'ppp' (pianissimo) marking above the fourth measure. The second staff has a 'deces.' marking above the first measure and a 'ppp' marking above the fourth measure. The third staff has a 'deces.' marking above the first measure and a 'ppp' marking above the fourth measure. The fourth staff has a 'deces.' marking above the first measure and a 'ppp' marking above the fourth measure. The fifth staff is a piano accompaniment part, with a treble and bass clef, and a key signature of two flats. It contains the lyrics 'night, good - night.'. It has a 'deces.' marking above the first measure and a 'ppp' marking above the fourth measure.

ppp

The second system of the musical score consists of five staves. The first four staves are vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). They contain the lyrics 'night, good - night, good - night, good - night.'. The first staff has a 'ppp' (pianissimo) marking above the first measure. The second staff has a 'ppp' marking above the first measure. The third staff has a 'ppp' marking above the first measure. The fourth staff has a 'ppp' marking above the first measure. The fifth staff is a piano accompaniment part, with a treble and bass clef, and a key signature of two flats. It contains the lyrics 'night, good - night, good - night, good - night.'. It has a 'ppp' marking above the first measure.

BOAT SONG.

First system of the musical score for 'BOAT SONG.' It consists of three vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: 'Ech - oes all re - peat your song, As ye urge the boat a - long!'.

Ech - oes all re - peat your song, As ye urge the boat a - long!

Ech - oes all re - peat your song, As ye urge the boat a - long!

Ech - oes all re - peat your song, As ye urge the boat a - long!

Second system of the musical score for 'BOAT SONG.' It continues with three vocal staves and a piano accompaniment. The lyrics are: 'Wa - ter - li - lies, white and gold, Blossom that ye may be - hold!'.

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

poco cres. Wa - ter - li - lies, white and gold, *dim.* Blossom that ye may be - hold!

BOAT SONG.

81

Rip - pling wave - lets rise and fall, Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, . . . Sweet - ly har - mo - niz - ing

Rip - pling wave - lets rise and fall, har - mo - niz - ing

all! Row, gent - ly row, row, gent - ly row, As the

all! Row, gent - ly row, row, gent - ly row, As the

all! Row, gent - ly row, gent - ly row, As the

all! Row, gent - ly row, row, gent - ly row, As the

Good-night, sweet dreams to all,

Good-night, good-night, good-night, Good-

Good-night, good-night, good-night, Good-

The first system of the musical score for 'Good-Night'. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4.

Good-night, sweet dreams to all,

- night, good-night, good-night, Good-night, good-night, good-night,

- night, good-night, good-night, Good-night, good-night, good-night, Good-

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated and extended. The musical notation includes various note values and rests, with some notes marked with an 'x'.

GOOD-NIGHT.

103

sweet dreams, sweet dreams, Good - night, sweet dreams to all.
 sweet dreams, sweet dreams, Good - night, sweet dreams to all.
 - night, good - night, Good - night, sweet dreams to all. Good -

The first system of the musical score consists of six staves. The top three staves are for vocal parts, and the bottom three are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Sweet dreams, sweet dreams, good - night, sweet dreams to all. Good -
 Sweet dreams, sweet dreams, good - night, sweet dreams to all.
 - night, good - night, good - night, sweet dreams to all.

The second system of the musical score also consists of six staves, continuing the vocal and piano parts from the first system. It includes the same key signature and time signature. The lyrics continue on the vocal staves, with some lines ending in a double bar line and a repeat sign (X).

GOOD-NIGHT.

a tempo.

night, Good-night to all, good-night to all, good-night to
sweet dreams, Good-night to all, good-night to all, good-night to
good-night, Good-night to all, good-night to all, good-night to
sweet dreams,

ff

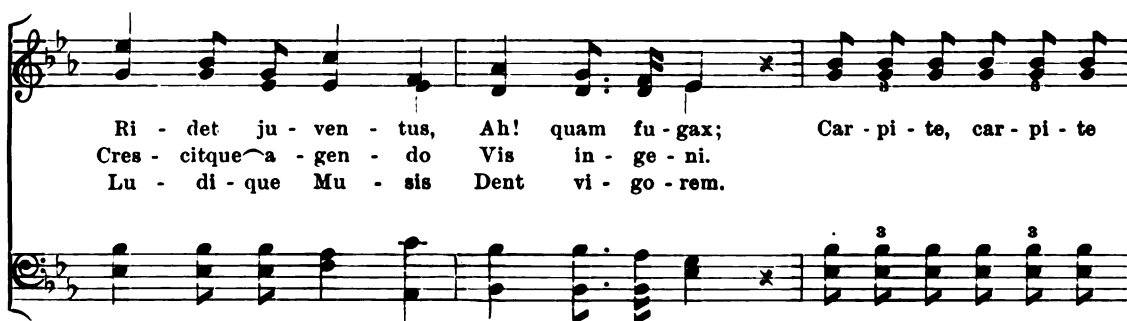
all, Good-night to all, good - night to all, good-night, good - night.
all, Good-night to all, good - night to all, good-night, good - night.
all, Good-night to all, good - night to all, good-night, good - night.

PRIMA JUVENTUS.

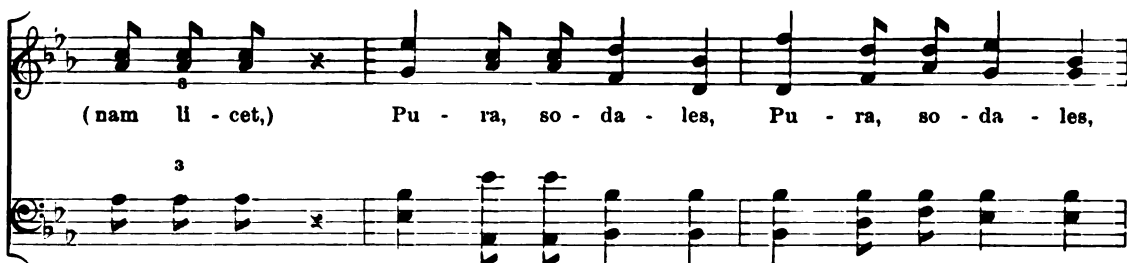
105



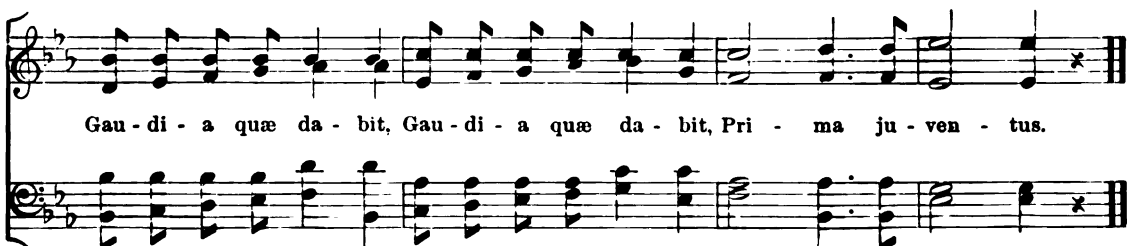
1. Ut no - va ri - dent Ni - to - re pra - ta dæ - da - lo,
 2. Gra - ta re - clu - dit Doc - tri - na fon - tes in - te - gros,
 3. O - ti - a lu - dos La - bo - re par - ta sua - de - ant,



Ri - det ju - ven - tus, Ah! quam fu - gax; Car - pi - te, car - pi - te
 Cres - citque a - gen - do Vis in - ge - ni.
 Lu - di - que Mu - sis Dent vi - go - rem.



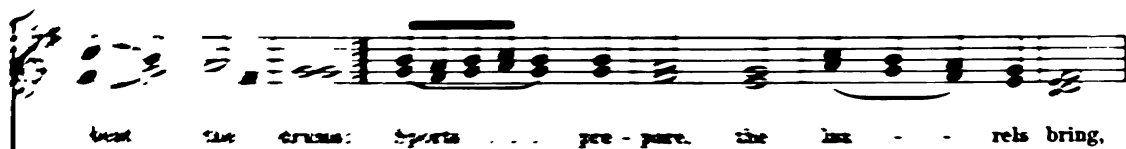
(nam li - cet,) Pu - ra, so - da - les, Pu - ra, so - da - les,



Gau - di - a quæ da - bit, Gau - di - a quæ da - bit, Pri - ma ju - ven - tus.

SEE THE CONQUERING HERO COMES

LONG



PART FOURTH.
Sacred Music.

FATHER IN HEAVEN.

N. B. S.

Two systems of musical notation for the hymn "Father in Heaven". Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#) and the time signature is 2/2. The lyrics are: "Fa - ther in heaven draw near, Our hum - ble prayer, Lord, hear, Help us for thee to live, And all our sins for - give."

Fa - ther in heaven draw near, Our hum - ble prayer, Lord, hear,
Help us for thee to live, And all our sins for - give.

FEDERAL STREET.

H. K. OLIVER.

Two systems of musical notation for the hymn "Federal Street". Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#) and the time signature is 2/2. The lyrics are: "See gen - tle pa - tience smile on pain, See dy - ing hope re - vive a - gain, Hope wipes the tear from sor - row's eye, While faith points up - ward to the sky."

See gen - tle pa - tience smile on pain, See dy - ing hope re - vive a - gain,
Hope wipes the tear from sor - row's eye, While faith points up - ward to the sky.

GOD IS LOVE.

N. B. S.

N. B. SARGENT.

Andante affettuoso.

SOP. OR TENOR SOLO.

1. God is love, O, bless - ed thought! In ev - 'ry hour of gloom and
2. Tho' oft we wan - der here in

2. God is love, O, bless - ed thought!

sad - ness, In the calm or in the storm, There com - eth ev - er hope and
blind - ness, Knowing not the path we roam; We'll ev - er trust His lov - ing

glad - ness, In the thought that God is love. God is love, God is love.
kind - ness, To lead us safe - ly home;

TENOR.
In His love, In His love,

HEAVENLY FATHER.

109

BEETHOVEN.

p Andante.

Heav - 'nly Fa - ther, gra - clous - ly hear us; Hear the pe - ti - tions we

of - fer be - fore Thee, Let thy mer - cy rest up - on us,

piu lento. adagio. pp

Heav - 'nly Fath - er, gra - clous - ly hear us, Hear our prayer, Hear our prayer.

O, WHERE SHALL REST BE FOUND.

Moderato.

1. O, where shall rest be found, Rest for the wea - ry soul;
2. The world can nev - er give The bliss for which we sigh;
3. Be - yond this vale of tears, There is a life a - bove,

'Twere vain the o - cean's depths to sound, Or pierce to eith - er pole.
'Tis not the whole of life to live, Nor all of death to die.
Un - meas - ured by the flight of years, And all that life is love.

HEAR MY PRAYER.

N. B. SARGENT.

SOPRANO SOLO.

Hear my pray'r O, Lord and let my cry come un - to thee. Hide not thy

TENOR.

face from me in the day when I'm in trou - ble, In - cline thine ear, in -

- cline thine ear, in-cline thine ear un - to me and hear my prayer, hear my pray'r.

SWEET IT IS O, LORD TO BOW.

S.

Sweet it is O, Lord to bow, Low be - fore thy throne; And in child-like trust and love,

Ev - 'ry thought and wish make known. Pi - ty, Lord, and hear me; Ev - er more be -

SWEET IT IS O, LORD TO BOW.

111

near me, Fill my heart with love di - vine, Make me whol - ly, on - ly thine.

THE ETERNAL GOODNESS.

J. G. WHITTIER.

By per. of Houghton, Mifflin, & Co

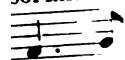
BURGULLER.

1. I long for house - hold voic - es gone, For van - ished smiles I
 2. No off - 'ring of my own I have Nor works my faith to
 3. And so be - side the Si - lent Sea I wait the muf - fled
 4. I know not where His is - lands lift Their frond - ed palms in

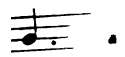
long; But God hath led my dear ones on, And
 prove; I can but give the gifts He gave, And
 oar, No harm from Him can come to me On
 air; I on - ly know I can - not drift Be -

He can do no wrong, And He can do no wrong.
 plead His love for love. . . And plead His love for love.
 o - cean or on shore, On o - cean or on shore.
 - yond His love and care, Be - yond His love and care.

SOPRANO Solo



Hear my



face from



decline to

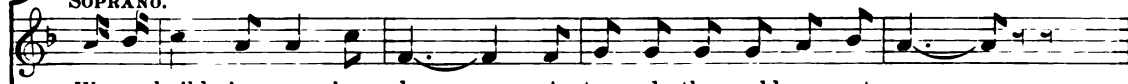


BUILDING FOR ETERNITY.

113

CHORUS.

SOPRANO.



We are build - ing ev - 'ry day, . . . A tem - ple the world may not see, . . .

ALTO.



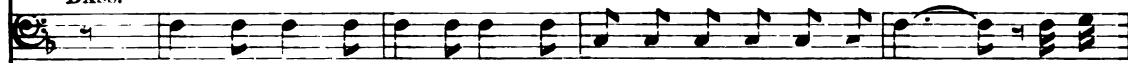
We are build - ing ev - 'ry day, . . . A tem - ple the world may not see, . . .

TENOR.

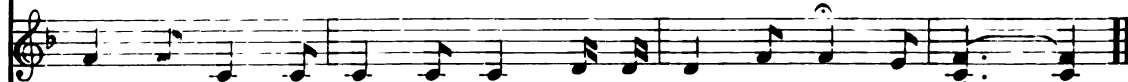


Build - ing, build - ing ev - 'ry day, A tem - ple the world may not see, . . . We are

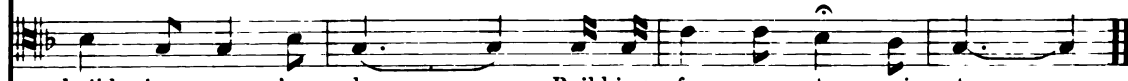
BASS.



Build - ing, build - ing ev - 'ry day, Build - ing for e - ter - ni - ty. . . .



Build - ing, build - ing ev - 'ry day, Build - ing for e - ter - ni - ty. . . .



build - ing ev - 'ry day, Build - ing for e - ter - ni - ty. . . .



Musical score for 'The Lark - Rise'. The score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are 'The Lark - Rise'. The score includes a piano introduction and a vocal melody.

[illegible]

100

1. "I am a poor man, but I am a good man."
2. "I am a poor man, but I am a good man."
3. "I am a poor man, but I am a good man."
4. "I am a poor man, but I am a good man."

BE MERCIFUL.

115

N. B. S.

Yea, in the

Be mer - ci - ful un - to me; For my soul trust-eth in Thee.

sha-dow of thy wing, Will I make my re - fuge,

sha-dow of thy wing, Will I make my re - fuge, Till the storm is past.

CORONATION.

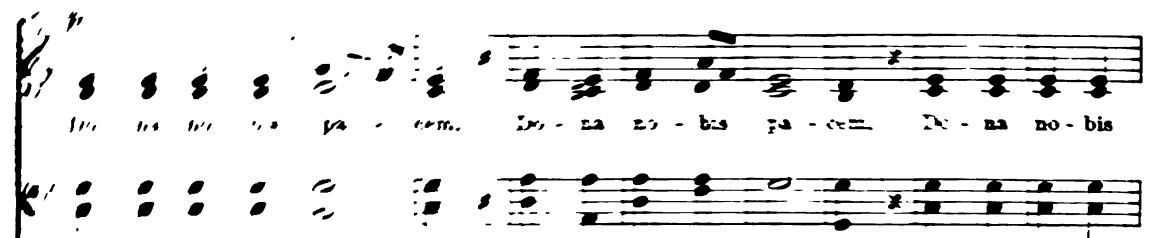
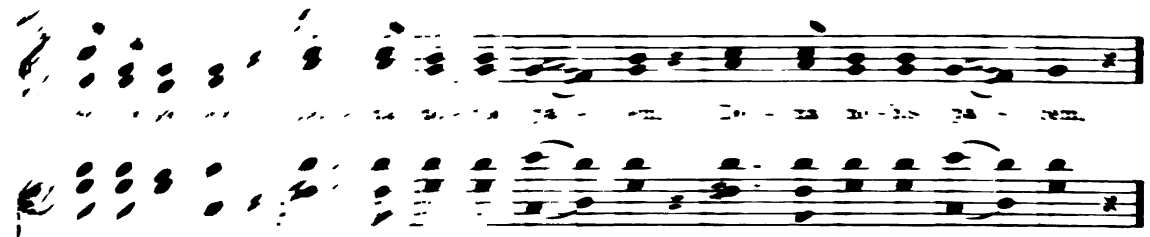
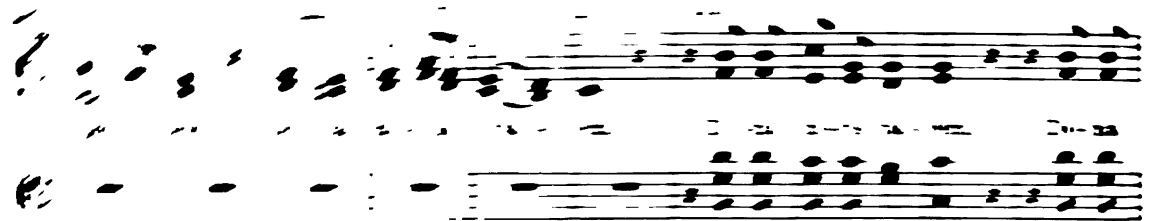
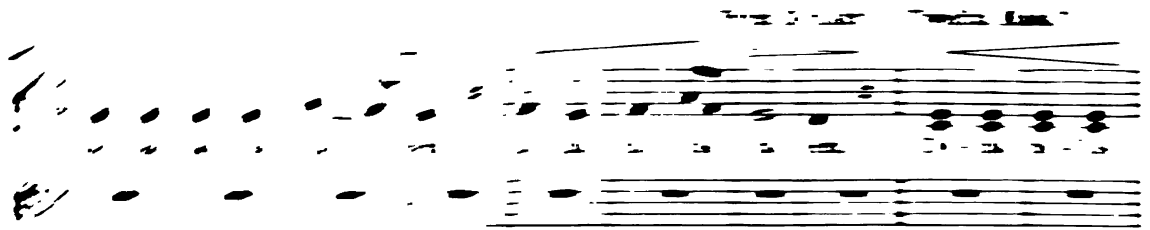
HOLDEN.

1. All hail the pow'r of Je - sus' name Let an - gels pros - trate fall;
2. Let ev - 'ry kin - dred, ev - 'ry tribe, On this ter - res - trial ball,

Bring forth the roy - al di - a - dem, And crown him Lord of all.
To him all ma - jes - ty as - cribe, And crown him Lord of all.

Bring forth the roy - al di - a - dem, And crown him Lord of all.
To him all ma - jes - ty as - cribe, And crown him Lord of all.

SONATA

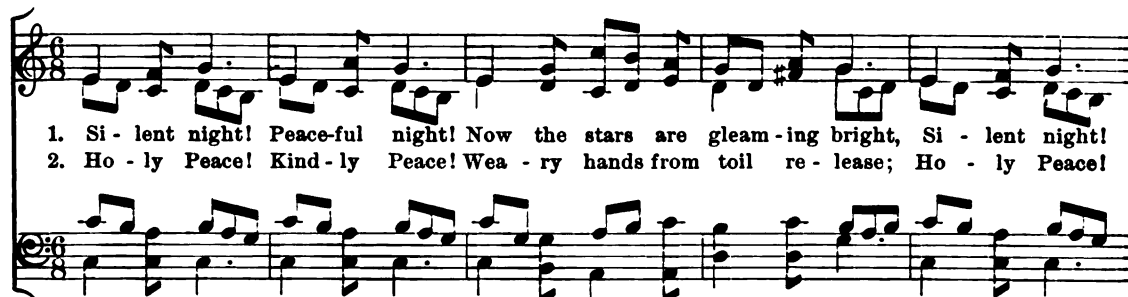


SILENT NIGHT.

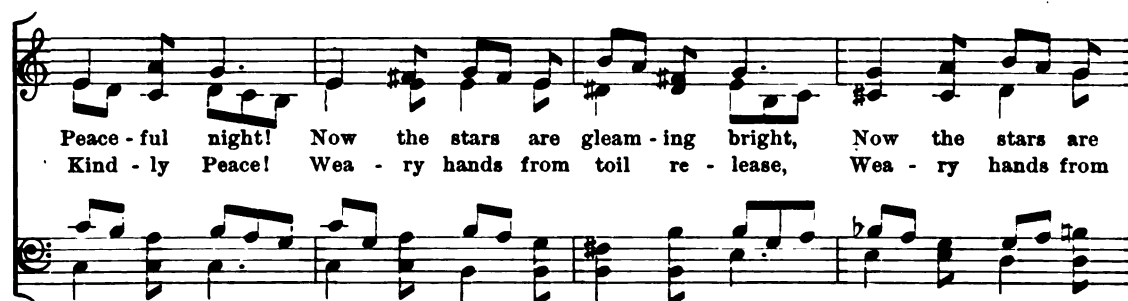
117

ALFRED BELL.

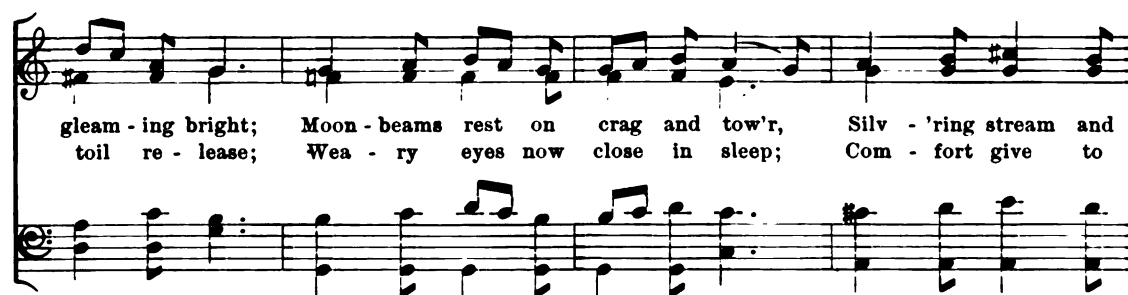
JOSEPH BANNRY.



1. Si - lent night! Peace-ful night! Now the stars are gleam-ing bright, Si - lent night!
2. Ho - ly Peace! Kind - ly Peace! Wea - ry hands from toil re - lease; Ho - ly Peace!



Peace - ful night! Now the stars are gleam - ing bright, Now the stars are
Kind - ly Peace! Wea - ry hands from toil re - lease, Wea - ry hands from



gleam - ing bright; Moon - beams rest on crag and tow'r, Silv - 'ring stream and
toil re - lease; Wea - ry eyes now close in sleep; Com - fort give to



mead and bow'r, Si - lent, Peace - ful night! Si - lent, Peace-ful night!
them that weep, Com - fort, rest, and peace! Com - fort rest, and peace!

HE REMEMBERS ME.


ERNEST W. SHURTLEFF.

By per. of The John Church Co.


REV. C. H. OLIPHANT.




1. Where - so - e'er my jour - - ney, O'er life's ways of care,
 2. Where - so - e'er my dwell - ing, Poor, or rich and grand,
 3. What - so - e'er my, du - - ty, Sweet or full of pain,



If I call the Fa - - ther, He will hear my pray'r.
 On its o - - pen thresh - hold Je - sus' feet may stand.
 Not a - lone I la - - bor— No, nor yet in vain.



Storms may beat a - round me, Like dark Gal - i - - lee, . . .
 Ev' - ry home that loves him, Shall his pres - ence see, . . .
 He will make it no - - ble, If it faith - ful be, . . .



Still thro' all the dark - - ness, He re - mem - bers me.
 Where - so - e'er my dwell - ing, God re - mem - bers me.
 And with crown of bless - - ing, Will re - mem - ber me.

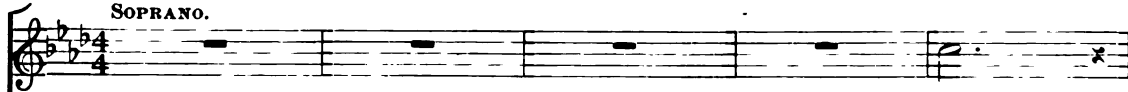
From "Songs for the Young People's Meeting."

PEACE I LEAVE WITH YOU.

119

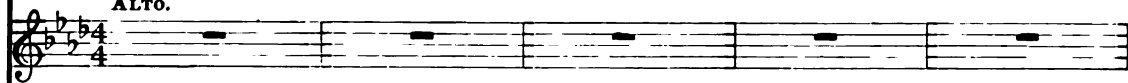
Andante.
SOPRANO.

N. B. SARGENT.

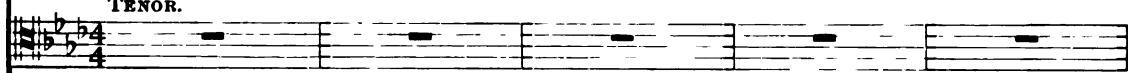


ALTO.

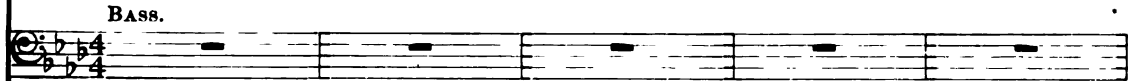
Peace,



TENOR.



BASS.



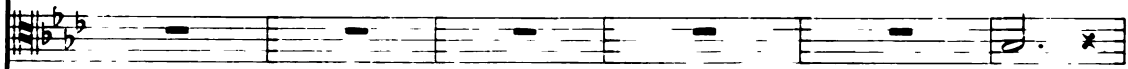
Andante.



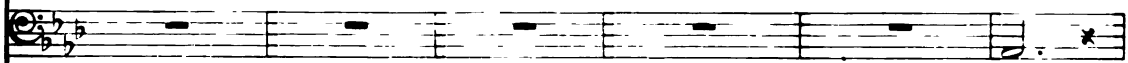
peace I leave with you, My peace I give un - to you. Peace,



Peace,



Peace,



PEACE I LEAVE WITH YOU.

peace I leave with you, My peace I give un - to you.

peace I leave with you, My peace I give un - to you.

peace I leave with you, My peace I give un - to you.

The musical score for the first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "peace I leave with you, My peace I give un - to you." The piano accompaniment features a steady bass line and chords that support the vocal melody.

Not as the world giv - eth, not as the world giv - eth, not as the

Not as the world giv - eth, not as the world giv - eth, not as the

Not as the world giv - eth, not as the world giv - eth, not as the

The musical score for the second system continues with the same three vocal parts and piano accompaniment. The lyrics are: "Not as the world giv - eth, not as the world giv - eth, not as the". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

PEACE I LEAVE WITH YOU.

121

world giv - eth, give I un - to you. Not as the world giv - eth,

world giv - eth, give I un - to you. Not as the world giv - eth,

world giv - eth, give I un - to you. Not as the world giv - eth,

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "world giv - eth, give I un - to you. Not as the world giv - eth," repeated three times.

not as the world giv - eth, not as the world giv - eth, give I un - to you.

not as the world giv - eth, not as the world giv - eth, give I un - to you.

not as the world giv - eth, not as the world giv - eth, give I un - to you.

The second system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "not as the world giv - eth, not as the world giv - eth, give I un - to you." repeated three times.

PEACE I LEAVE WITH YOU.

1st. & 2d. Sop.

Let not your heart, let not your heart,
Let not your heart, let not your heart,

BARITONE.

Let not your heart, Let not your heart, let

This block contains the first system of the musical score. It features three vocal staves: two for Soprano (1st and 2nd) and one for Baritone. The Soprano parts have lyrics: 'Let not your heart, let not your heart,' and 'Let not your heart, let not your heart,'. The Baritone part has lyrics: 'Let not your heart, Let not your heart, let'. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.

let not your heart be troubled, neith - er let it be a - fraid.
let not your heart be troubled. neith - er let it be a - fraid.
neith - er let it be a - fraid.

not your heart be troubled,

This block contains the second system of the musical score. It continues the vocal parts from the first system. The Soprano parts have lyrics: 'let not your heart be troubled, neith - er let it be a - fraid.', 'let not your heart be troubled. neith - er let it be a - fraid.', and 'neith - er let it be a - fraid.'. The Baritone part has lyrics: 'not your heart be troubled,'. The piano accompaniment continues with two staves. The music is in a key with three flats and a common time signature.

PEACE I LEAVE WITH YOU.

123

Let not your heart, let not your heart,
 Let not your heart, let not your heart,

Let not your heart, Let not your heart, let

This system contains five staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

let not your heart be troubled, neith - er let it be a - fraid.
 let not your heart be troubled, neith - er let it be a - fraid.
 neith - er let it be a - fraid.

not your heart be troubled,

This system contains five staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

PEACE I LEAVE WITH YOU.

Allegro.

Peace, peace I leave with you, My peace I give

Peace, peace I leave with you, My peace I give

Peace, peace I leave with you, My peace I give

Con affetto.

... to you. Peace I ... leave with ... you.

... to you. Peace I ... leave with ... you.

... to you. Peace I ... leave with ... you.

MORNING HYMN.

125

LECLERC.

Moderato con espressione.

cres.

Now the shades of night are gone, Now the morn-ing light is come, Lord,

may we be thine to - day, Drive the shades of sin a - way;

Fill our souls with heav - 'nly light, Ban - ish doubt and cleanse our sight,

In thy ser - vice, Lord, to - day, Help us la - bor, help us pray.

PRAISE HIS AWFUL NAME.

Harper minor-etc.

From SPOHR's "Last Judgment."

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Praise his aw - ful name, Praise his aw - ful name, who was, and". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "is, and is to come, Praise to him who giv - eth im - mor - dim." The piano part continues with the same accompaniment pattern. The system concludes with a *dim.* (diminuendo) marking over the final notes.

PRAISE HIS AWFUL NAME.

127

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "- tal - i - ty." and "- tal - i - ty." The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The tempo is marked with a common time signature 'C'. The first staff of the piano part has a forte 'fz' dynamic marking. The lyrics for the piano part are: "All glo - ry and ma - jes - ty sur - round his".

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "Wor - ship and a - dore . . . him, wor - ship and a -" and "Wor - - ship and a - dore him". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The tempo is marked with a common time signature 'C'. The first staff of the piano part has a piano 'p' dynamic marking. The lyrics for the piano part are: "throne, Wor - ship and a - dore him, and . . a -" and "Wor - ship and a - dore, a -".

First system of musical notation. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for the right and left hands. The lyrics "I praise thee, O God" are written under the vocal staves.

Second system of musical notation. It includes four vocal staves and piano accompaniment. The lyrics "glo - ry to God, Praise, glo - - ry to" are written under the vocal staves. The piano part features a prominent melodic line in the right hand.

PRAISE HIS AWFUL NAME.

129

p him, he that was, he that is, and *f* is to come;
p him, to him, *f* praise to him;
p him, he that was, he that is, and *f* is to come;
 him, to him, praise him!

praise him! praise him!
 praise him! praise him!
 praise him! praise him!
 praise him! praise him!

GLORIA.

DE MONTE.

Allegro.

Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, in ex -

- cel - sis De - o, et in ter - ra pax ho - mi - ni - bus,

pax ho - mi - ni - bus, in ter - ra, pax, Glo - ri - a, Glo - ri - a

in ex - cel - sis De - o, in ex - cel - sis De - o.

GLORIA.

131

Glo - ri - a De - o, pax ho - mi - ni - bus, bo - næ vo - lun - ta - tis in

ter - ra pax, ho - mi - ni - bus pax, in ter - ra pax.

EVENING.

SELECTED.

1. How sweet the hour of clos - ing day, When all is peace - ful and se - rene,
2. Such is the Christ-ian's part - ing hour; So peace-ful - ly he sinks to rest,
3. Who would not like to die like those Whom God's own spir - it deigns to bless?

And when the sun with cloud - less ray; Sheds mel-low lus - tre o'er the scene.
When faith en-dued from heaven with pow'r, Sus - tains and cheers his lan - guid breast.
To sink in - to that soft re - pose, Then wake to per - fect hap - pi - ness.

THE BATTLE PRAYER.

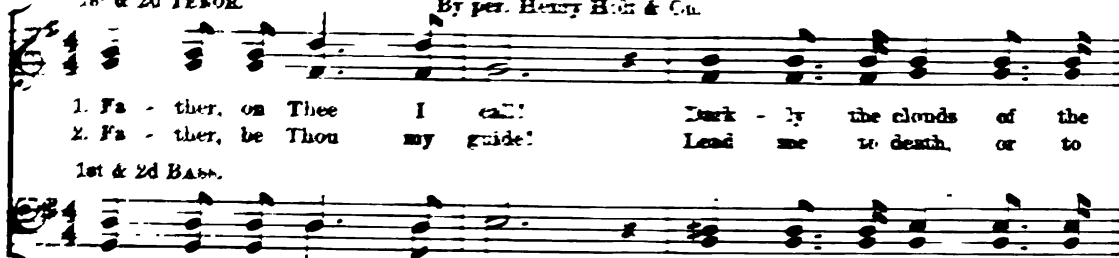
HORN.

1st & 2d TENOR.

FOR MALE VOICES.

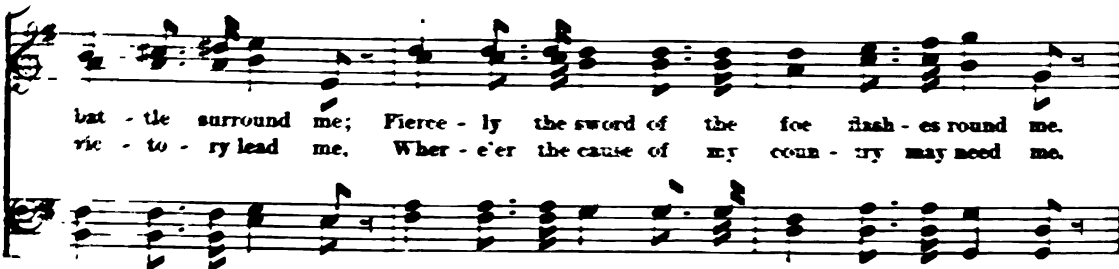
By JES. HENRY HICK & Co.

HORN.




1. Fa - ther, on Thee I call! Dark - ly the clouds of the
 2. Fa - ther, be Thou my guide! Lead me to death, or to

1st & 2d Bass.



bat - tle surround me; Fierce - ly the sword of the foe flash - es round me.
 vic - to - ry lead me, Wher - e'er the cause of my coun - try may need me.



God of the bat - tle, on Thee I call, Fa - ther, be Thou my guide.
 Lord where Thou wilt, but be Thou my guide, Fa - ther, thy pow'r I own.

3 Father, Thy power I own!
 As in the fall of the leaves of the forest,
 So when we yield to the war's iron tempest,
 Fountain of glory, thy power I own.
 Father, oh, bless Thy son.

4 Father, oh, bless Thy son!
 Calmly my life to Thy hand I deliver,
 Be Thou its Guardian as thou wast its giver,
 Living or dying, yet bless Thy Son!
 Father, for this I pray.

5 Father, to Thee I pray!
 'Tis for no treasures of earth we're contending,
 Holiest of rights with the sword we're defending,
 Victor or vanquished, to thee I pray,
 Battling, I dare to pray.

LORD JESUS.

133

Choral from GOUNOD's "Redemption."

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The melody begins with a forte (f) dynamic. The lyrics are: Lord Je - sus, Thou to all bring - est light and sal - va -

The second system continues the melody. The lyrics are: tion, The man that trusts in Thee o - ver death will pre - vail, And

The third system continues the melody. The lyrics are: tho' he die, in Thee will find his res - to - ra - tion, O,

The fourth system concludes the piece. The lyrics are: Sav - ior true, O might - y God, Thy name we hail.

TO GOD ON HIGH.

From MENDELSSOHN'S "St. Paul."



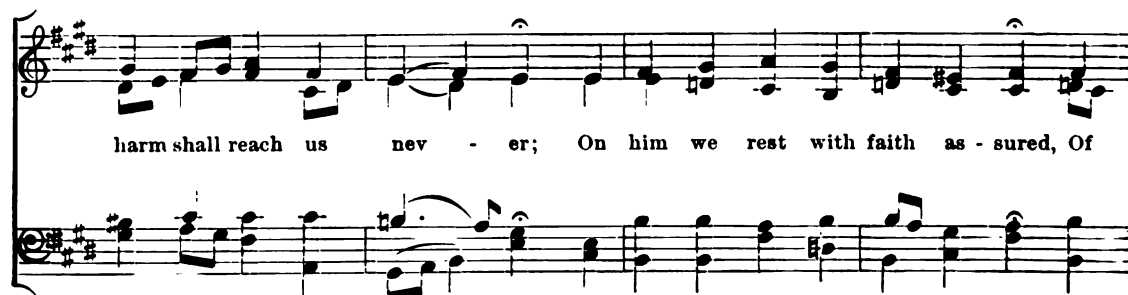
To God on high be thanks and praise, Who deigns our bonds to

The first system of the musical score for 'To God on High'. It consists of a treble and a bass staff in G major (one sharp) and 4/4 time. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff provides harmonic support with chords and moving lines.



sev - - er; His cares our droop - ing souls up - raise, And

The second system of the musical score. The treble staff continues the melody with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4. The bass staff continues with harmonic accompaniment.



harm shall reach us nev - er; On him we rest with faith as - sured, Of

The third system of the musical score. The treble staff features a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff continues with harmonic accompaniment.



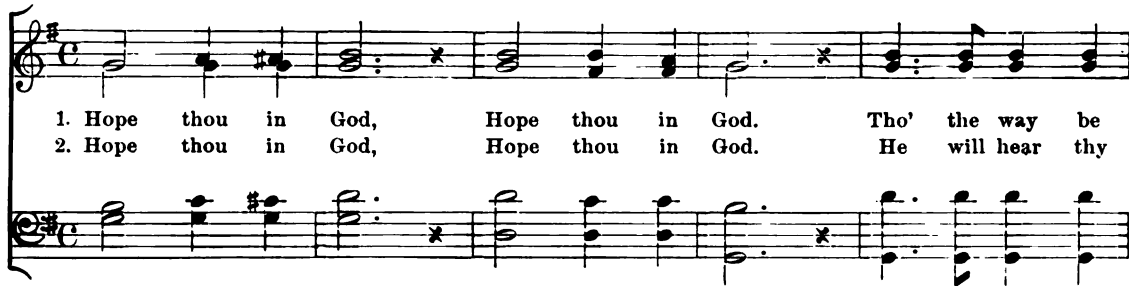
all that live the migh - ty Lord, For - ev - er and for - ev - er.

The fourth and final system of the musical score. The treble staff concludes with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff concludes with harmonic accompaniment.

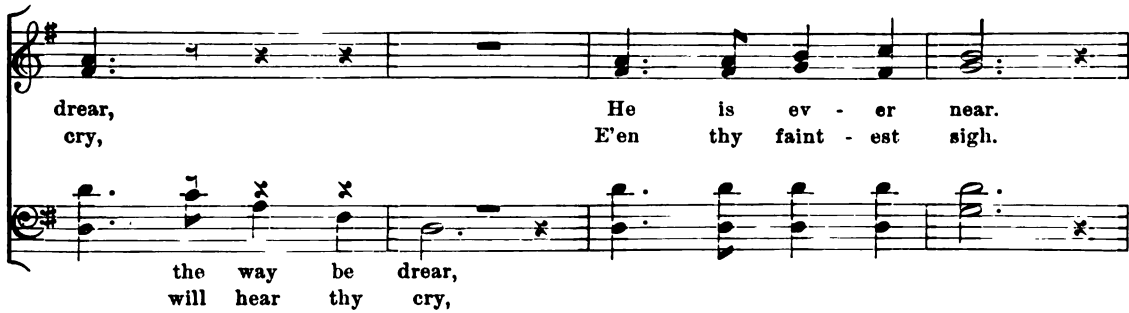
HOPE THOU IN GOD.

135

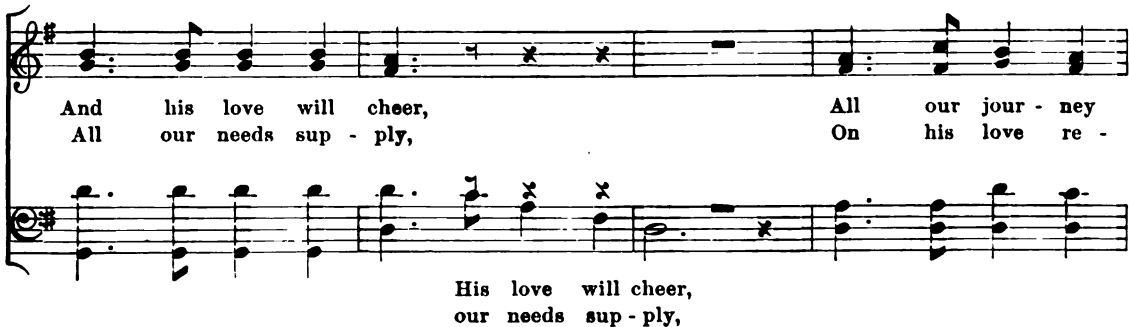
S.



1. Hope thou in God, Hope thou in God. Tho' the way be
2. Hope thou in God, Hope thou in God. He will hear thy



drear, He is ev - er near.
cry, E'en thy faint - est sigh.
the way be drear,
will hear thy cry,



And his love will cheer, All our jour - ney
All our needs sup - ply, On his love re -
His love will cheer,
our needs sup - ply,



here. Hope thou in God, Hope thou in God.
ly. Hope thou in God, Hope thou in God.
dim. rit.

HOLY, HOLY, LORD OF HOSTS.

SPOHR.

Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al -

- migh - ty, Who wast, and who art, and art to come, Ho - ly,

Ho - ly Lord God of Hosts God Al - migh - - - ty!

LOVELY APPEAR.

From GOUNOD's "Redemption."

Love - ly ap - pear, . . o - ver the moun - tains, The feet of them that

LOVELY APPEAR.

137

preach, and bring good news of peace, Love - ly ap - pear

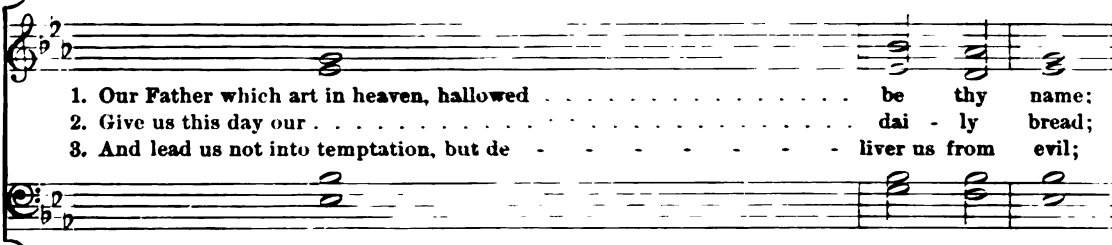
o - ver the moun-tains, The feet of them that preach, and bring good news of peace.

CHANT. "From the Recesses of a Lowly Spirit."

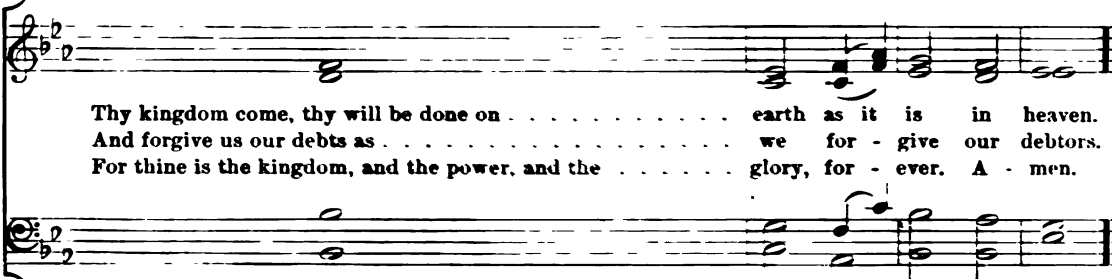
1. From the recesses of a lowly spirit, Our humble prayer ascends O Fa - ther hear it;
2. We see thy hand—it leads us—it supports us;—We hear thy voice—it . . . counsels, and it courts us;
3. Who can resist thy gentle call, appealing To every generous thought, and . . grate - ful feelings?
4. Kind Benefactor, plant within this bosom The seeds of holiness,—
5. Then place them in those everlasting gardens Where angels walk — and . . seraphs are the wardens;

Borne on the trembling wings of fear and meekness; For - give its weakness.
 And then we turn away — yet still thy kindness, For - gives our blindness.
 O, who can hear the accents of thy mercy, And . . nev - er love thee?
 And let them blossom In fragrance and in beauty . bright and vernal, And . . spring e - ternal.
 Where every flower,— brought safe through . death's dark portal, Be - comes im - mortal.

CHANT. "The Lord's Prayer."



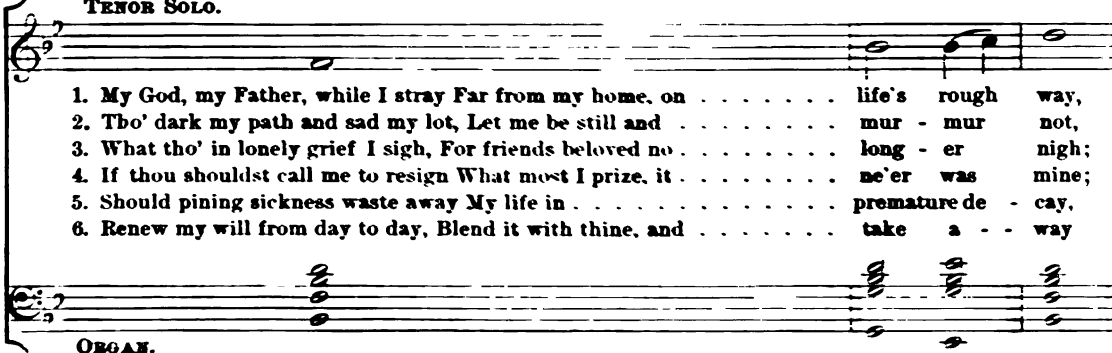
1. Our Father which art in heaven, hallowed be thy name;
 2. Give us this day our dai - ly bread;
 3. And lead us not into temptation, but de - - - - - liver us from evil;



Thy kingdom come, thy will be done on earth as it is in heaven.
 And forgive us our debts as we for - give our debtors.
 For thine is the kingdom, and the power, and the glory, for - ever. A - men.

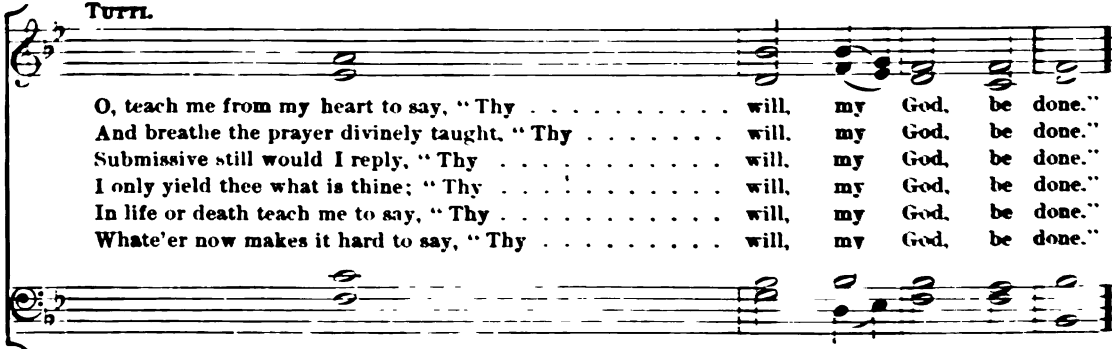
CHANT. "Thy Will, my God, be Done."

TENOR SOLO.



1. My God, my Father, while I stray Far from my home, on life's rough way,
 2. Tho' dark my path and sad my lot, Let me be still and mur - mur not,
 3. What tho' in lonely grief I sigh, For friends beloved no long - er nigh;
 4. If thou shouldst call me to resign What most I prize, it ne'er was mine;
 5. Should pining sickness waste away My life in premature de - cay,
 6. Renew my will from day to day, Blend it with thine, and take a - - way

ORGAN.



TUTTI.
 O, teach me from my heart to say, "Thy will, my God, be done."
 And breathe the prayer divinely taught, "Thy will, my God, be done."
 Submissive still would I reply, "Thy will, my God, be done."
 I only yield thee what is thine; "Thy will, my God, be done."
 In life or death teach me to say, "Thy will, my God, be done."
 Whate'er now makes it hard to say, "Thy will, my God, be done."

HOW LOVELY ARE THE MESSENGERS.

139

Abridged from MENDELSSOHN'S "St. Paul."

ALTO.
Andante con moto.

How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How

The first system of the musical score for Alto and Piano. The Alto part is on a single staff with a treble clef, key signature of one sharp (F#), and 6/8 time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The lyrics are written below the Alto staff.

love - ly are the mes - sen - gers that preach us the gos - pel of peace, the

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the Alto staff.

gos - pel of peace, the mes - sen - gers that preach . . . us the gos - pel of peace,
BASS.
How love - ly are the mes - sen - gers that preach us the gos - pel of peace, How

The third system of the musical score. It introduces a Bass part on a single staff with a bass clef, key signature of one sharp (F#), and 6/8 time signature. The piano accompaniment continues on the grand staff. The lyrics are written below the respective vocal staves.

HOW LOVELY ARE THE MESSENGERS.

How love - - - ly are they that

love - ly are the mes - sen - gers that preach us the gos - pel of peace, the

This system of the musical score consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes, including rests marked with an 'x'. The third staff is a bass clef with a key signature of one sharp (F#) and contains whole rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes. The fifth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a piano accompaniment with eighth and sixteenth notes.

To all . . . the na - tions is gone forth the sound of their words.

preach us the gos - pel of peace, to all the na - tions is gone forth the sound of their words.

To all . . . the na - tions is gone forth the sound of their words.

gos - pel of peace, to all the na - tions is gone forth the sound of their words.

This system of the musical score consists of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes, including rests marked with an 'x'. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes. The third staff is a bass clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes, including rests marked with an 'x'. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes. The fifth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a piano accompaniment with eighth and sixteenth notes.

HOW LOVELY ARE THE MESSENGERS.

141

To all . . the na - tions is gone forth the sound of their words, is

To all . . the na - tions is gone forth the sound of their words, is

To all . . the na - tions is gone forth the sound of their words, is

is gone forth the sound of their

gone forth the sound of their words. To all . . . the na - tions is

gone forth the sound of their words. To all . . . the na - tions is

gone forth the sound of their words. To all . . . the na - tions is

words, is gone forth the sound of their words, to all the na - tions is

HOW LOVELY ARE THE MESSENGERS.

gone forth the sound of their words, throughout all the lands their glad tid - ings.

gone forth the sound of their words, throughout all the lands their glad tid - ings. How

gone forth the sound of their words, throughout all the lands their glad tid - ings.

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "gone forth the sound of their words, throughout all the lands their glad tid - ings." The first two vocal parts end with a fermata, while the third part continues with the word "How".

How love - ly . . .

love - ly are the messen-gers that preach us the gos-pel of peace. How love - ly are the

How love

How love

The second system of the musical score continues the vocal and piano parts. The lyrics are: "How love - ly . . .", "love - ly are the messen-gers that preach us the gos-pel of peace. How love - ly are the", "How love", and "How love". The piano accompaniment provides a harmonic foundation for the vocal lines.

HOW LOVELY ARE THE MESSENGERS.

143

. . they that preach us the gos - pel of peace, they that
 mes - sen - - - gers that preach us the gos - pel of peace, that
 - ly they that preach, that preach us the gos - pel of peace, that
 - ly they that preach us the gos - pel of

preach us the gos - pel of peace.
 preach us the gos - pel of peace.
 preach us the gos - pel of peace.
 peace, the gos - pel of peace.

Opening Exercises.

EXERCISE I.

PRAISE.

1

TEACHER. The earth is the Lord's and the fullness thereof:

PUPIL. The world and they that dwell therein. For he hath founded it upon the seas, and established it upon the floods.

T. Who shall ascend into the hill of the Lord? or who shall stand in his holy place.

P. He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.

T. Lift up your heads, O, ye gates, and be ye lift up, ye everlasting doors:

P. And the King of glory shall come in.

T. Who is this King of glory?

P. The Lord strong and mighty, the Lord mighty in battle.

T. Lift up your heads, O, ye gates; even lift them up, ye everlasting doors:

P. And the King of Glory shall come in.

T. Who is this King of glory?

P. The Lord of hosts, he is the King of glory,

2

LIFT UP YOUR HEADS.

S.

1. Lift up your heads, e - ter - nal gates, Un - fold to en - ter - tain;
2. Who is this King of glo - ry— who? The Lord of hosts re - nowned;

The King of glo - ry; see, he comes With his ce - les - tial train.
Of glo - ry he a - lone is King, Who is with glo - ry crowned.

EXHIBITION



PROVIDENCE HIGH SCHOOL

Wednesday, June 21,

1893.

10 O'CLOCK, A. M.



pe -



And spend the hours of set - ting day In hum - ble grate - ful prayer.
 And all his prom - is - es to plead, Where none but God can hear.
 And all my cares and sor - rows' cast On him whom I a - dore.
 Be calm as this im - pres - sive hour, And lead to end - less day.

2

TEACHER. At the evening sacrifice I arose up from my heaviness; and having rent my garments and my mantle, I fell upon my knees, and spread out my hands unto the Lord my God.

PUPIL. My voice shalt thou hear in the morning, O Lord; in the morning will I direct my prayer unto thee, and will look up.

T. Let thine ear now be attentive, and thine eyes open, that thou mayest hear the prayer of thy servant, which I pray before thee now, day and night.

P. In the night his song shall be with me, and my prayer unto the God of my life.

T. Evening, and morning, and at noon, will I pray and cry aloud: and he shall hear my voice.

P. Unto thee will I cry, O Lord my rock; be not silent to me.

T. Lord, all my desire is before thee; and my groaning is not hid from thee.

P. Hear my prayer, O Lord, and give ear unto my cry; hold not thy peace at my tears.

T. Thou art the God of my salvation; on thee do I wait all the day long.

P. Mine eyes are ever toward the Lord; for he shall pluck my feet out of the net.

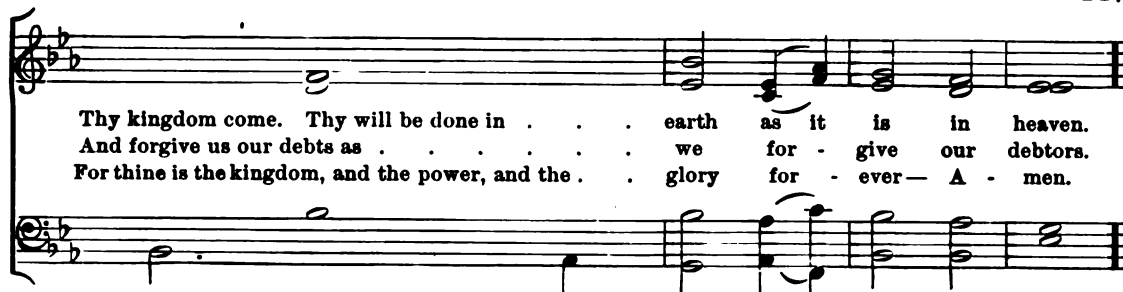
T. My heart is fixed, O God, my heart is fixed; I will sing and give praise.

P. Lord, teach us to pray.

T. When thou prayest enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly.
 After this manner therefore pray ye:—

3 (*The School.*)

Our Father which art in heaven, hallowed be thy name.
 Give us this day our dai - ly bread.
 And lead us not into temptation but de liver us from evil.



Thy kingdom come. Thy will be done in . . . earth as it is in heaven.
And forgive us our debts as . . . we for - give our debtors.
For thine is the kingdom, and the power, and the . . . glory for - ever — A - men.

EXERCISE III. FRIENDSHIP.

1

TEACHER. A friend loveth at all times, and a brother is born for adversity.

PUPILS.

"Have love ! Not love alone for one ;

But man as man, thy brother call ;

And scatter like the circling sun,

Thy charities on all." — *Schiller*.

T. A man that hath friends must show himself friendly.

P.

"Small service is true service while it lasts ;

Of friends, however humble, spurn not one ;

The daisy, by the shadow that it casts,

Protects the lingering dew-drop from the sun." — *Wordsworth*.

T.

"A heart that can feel for a neighbor's woe,

And share in his joy with a friendly glow,

With sympathies large enough to infold

All men as brothers, is better than gold." — *Alexander Smart*.

P.

"The friends thou hast, and their adoption tried,

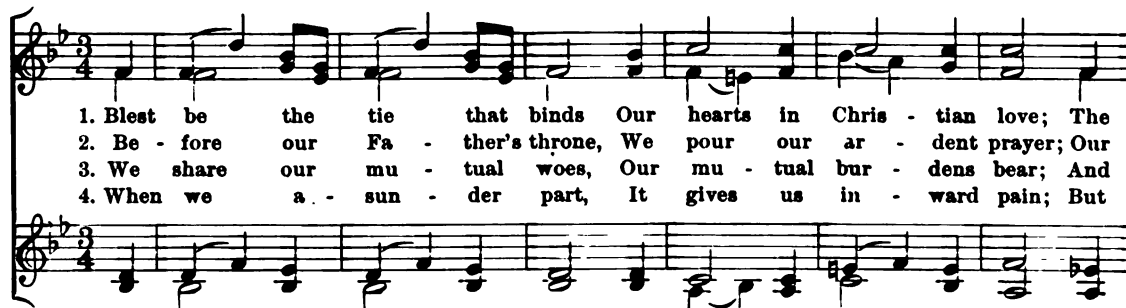
Grapple them to thy soul with hoops of steel. — *Shakespeare*.

T. "Write your name in kindness, love, and mercy on the hearts of thousands you come in contact with, year by year. — *Chalmers*.

ALL. This is my commandment, "That ye love one another, as I have loved you."

2

BLEST BE THE TIE. FOR FEMALE VOICES.



1. Blest be the tie that binds Our hearts in Chris - tian love; The
2. Be - fore our Fa - ther's throne, We pour our ar - dent prayer; Our
3. We share our mu - tual woes, Our mu - tual bur - dens bear; And
4. When we a - sun - der part, It gives us in - ward pain; But

BLEST BE THE TIE.

fel - low - ship of kin - dred minds, Is like to that a - bove.
 fears, our hopes, our aims are one, Our com - forts and our cares.
 of - ten for each oth - er flows, The sym - pa - thiz - ing tear.
 we shall still be joined in heart, And hope to meet a - gain.

3

PRAYER.

4

RESPONSE.

J. H. TENNEY.

Give ear un-to our pray'r, O Lord, and hide not thyself from our sup - pli - ca-tion. A-men.

EXERCISE IV.

OBEDIENCE.

1

TEACHER. If ye will obey my voice indeed, and keep my covenant, then ye shall be a peculiar treasure unto me above all people.

PUPILS. Turn not aside from following the Lord, but serve the Lord with all your heart.

T. Hath the Lord as great delight in burnt-offerings, and sacrifices, as in obeying the voice of the Lord ?

P. Behold, to obey is better than sacrifice, and to hearken than the fat of rams.

T. Only fear the Lord, and serve him in truth with all your heart; for consider how great things he hath done for you.

P. Blessed is the man that feareth the Lord, that delighteth greatly in his commandments.

T. Fear God and keep his commandments.

P. For this is the whole duty of man.

T. If thou wilt enter into life, keep the commandments.

P. Take my yoke upon you and learn of me; for I am meek and lowly in heart; and ye shall find rest unto your souls.

ALL. For my yoke is easy, and my burden is light.

2

DENNIS.

1. How gen - tle God's com-mands! How kind his pre - cepts are;
 2. His boun - ty will pro - vide! His saints se - cure - ly dwell;
 3. Why should this anx - ious load, Press down your wea - ry mind;
 4. His good - ness stands ap - proved, Un - changed from day to day;

Come cast your bur - dens on the Lord, And trust his con - stant care.
 That hand which bears cre - a - tion up, Will guard his chil - dren well.
 Oh, seek your heav - 'nly Fa - ther's throne, And peace and com - fort find.
 I'll drop my bur - den at his feet, And bear a song a - way.

3

PRAYER.

4

RESPONSE.

In - cline thine ear un - to us, O Lord; In - cline thine

ear un - to us, O Lord, and hear our pray'r, Hear our pray'r.

EXERCISE V.

LOVE.

1

TEACHER. For God so loved the world, that he gave his only begotten son, that whosoever believeth on him should not perish, but have eternal life.

PUPILS. Greater love hath no man than this, that a man lay down his life for his friends.

T. Take good heed therefore unto yourselves, that ye love the Lord your God.

P. If any man love God, the same is known of him.

T. If any man say, I love God, and hateth his brother, he is a liar; for he that loveth not his brother whom he hath seen, cannot love God whom he hath not seen.

P. For all the law is fulfilled in one word, even in this: Thou shalt love thy neighbor as thyself.

T. If I speak with the tongues of men and of angels, but have not love, I am become sounding brass, or a clanging cymbal.

P. But now abideth faith, hope, love, these three: and the greatest of these is love.

T. God is love; and he that dwelleth in love dwelleth in God and God in him.

P. Keep yourselves in the love of God.

ALL (or a single voice.) "I know not where his islands lift

Their fronded palms in air;

I only know I cannot drift

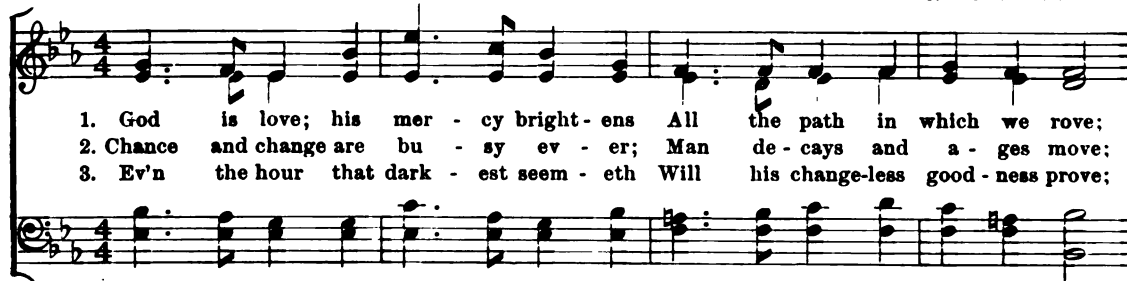
Beyond his love and care."—

Whittier.

2

GOD IS LOVE.

S. BURNHAM.



1. God is love; his mer - cy bright - ens All the path in which we rove;
2. Chance and change are bu - sy ev - er; Man de - cays and a - ges move;
3. Ev'n the hour that dark - est seem - eth Will his change-less good - ness prove;



Bliss he wakes, and woe he light - ens; God is wis - dom, God is love.
But his mer - cy wan - eth nev - er; God is wis - dom, God is love.
From the gloom his bright - ness stream - eth; God is wis - dom, God is love.

3

PRAYER.

4

RESPONSE.

Hear me when I call, O God of my right - eous - ness, Have

mer - cy up - on me, and hear my prayer, O hear my prayer.

EXERCISE VI.

WISDOM.

TEACHER. Let not the wise man glory in his wisdom,

PUPILS. Neither let the mighty man glory in his might,

T. Let not the rich man glory in his riches.

P. But let him that glorieth glory in this, that he understandeth and knoweth me.

T. Behold, the fear of the Lord, that is wisdom ;

P. And to depart from evil is understanding.

T. The heavens declare the glory of God, and the firmament showeth his handiwork.

P. Day unto day uttereth speech, and night unto night showeth knowledge.

T. The Lord giveth wisdom ; out of his mouth cometh knowledge and understanding.

P. He layeth up sound wisdom for the righteous.

T. God giveth to a man that is good in his sight wisdom and knowledge.

P. Teach me thy way, O Lord ; I will walk in thy truth ; unite my heart to fear thy name.

T. So teach us to number our days, that we may apply our hearts unto wisdom.

P. Send out thy light and thy truth ; let them lead me ; let them bring me unto thy holy hill.

T. Let my heart be sound in thy statutes ; that I be not ashamed.

ALL. Lead me in the way everlasting.

2

BALERMA.

1. O, hap - py is the man who hears In - struc - tion's warn - ing voice;
 2. Wis - dom has treas - ures great - er far Than east or west un - fold;
 3. In her right hand she holds to view A length of hap - py years;

And who ce - les - tial wis - dom makes, His ear - ly, on - ly choice.
 And her re - wards more pre - cious are, Than is the gain of gold.
 And in her left, the prize of fame, And hon - or bright ap - pears.

3

PRAYER.

4

RESPONSE.

Fa - ther, hear us as we bow to Thee.

Let thy love dwell in us now and ev - er - more. A - men.

EXERCISE VII.

1

PRAISE.

TEACHER. Praise ye the Lord, Praise ye the Lord, O my soul.

PUPILS. While I live will I praise the Lord ; I will sing praises unto my God while I have any being.

T. Put not your trust in princes, nor in the son of man, in whom there is no help.

P. His breath goeth forth, he returneth to his earth ; in that very day his thoughts perish.

T. Happy is he that hath the God of Jacob for his help, whose hope is in the Lord his God :

P. Which made the heaven, and earth ; the sea, and all that therein is : which keepeth truth forever.

T. Which executeth judgment for the oppressed ; which giveth food to the hungry. The Lord looseth the prisoners.

P. The Lord openeth the eyes of the blind ; the Lord raiseth them that are bowed down : the Lord loveth the righteous ;

T. The Lord preserveth the strangers ; he relieveth the fatherless and widow ; but the way of the wicked he turneth upside down.

P. The Lord shall reign forever, even thy God, O Zion, unto all generations.

ALL. Praise ye the Lord.

2

WE GIVE THANKS.

R. A. SMITH.

f We give thanks, we give thanks to God e'en the Fa-ther— We give

p

f

ad lib. *tempo.*

thanks to God e'en the Fa-ther of our Lord Je - sus Christ, To God e'en the

Adagio.

Fa-ther of our Lord, Our . . Lord Je - sus Christ. A - men, A - men.

PRAYER.

RESPONSE.

1. Lord we would draw near, In hum - ble prayer;
2. Keep our feet this day, From ev - 'ry snare;

With - out doubt or fear, Would trust thy care.
Lead us in thy way, O, hear our prayer.

EXERCISE VIII.

TRUE RICHES.

TEACHER. Lay not up for yourselves treasures upon the earth, where moth and rust doth consume, and where thieves break through and steal.

PUPILS. But lay up for yourselves treasures in heaven, where neither moth nor rust doth consume, and where thieves do not break through nor steal; for where thy treasure is, there will thy heart be also.

T. The lamp of the body is the eye; if therefore thine eye be single, thy whole body shall be full of light.

P. But if thine eye be evil, thy whole body shall be full of darkness.

T. If therefore the light that is in thee be darkness, how great is the darkness.

P. No man can serve two masters; for either he will hate the one, and love the other; or else he will hold to one, and despise the other.

T. Ye cannot serve God and mammon.

P. Therefore I say unto you, "Be not anxious for your life, what ye shall eat, or what ye shall drink; nor yet for your body what ye shall put on."

T. Is not the life more than the food, and the body than the raiment?

P. Behold the birds of the heaven, that they sow not, neither do they reap, nor gather into barns; and your heavenly Father feedeth them.

T. Are not ye of much more value than they.

P. Be not therefore anxious for the morrow; for the morrow shall be anxious for itself.

ALL. Sufficient unto the day is the evil thereof.

2

MACEDON.

NÄGELI

1. The Lord my Shep-herd is, I shall be well sup - plied, Since he is mine, and
 2. A - mid sur - round - ing foes, He doth my ta - ble spread; My cup with bless - ings
 3. The beau - ties of his love, Shall crown my fu - ture days; Nor from his house will

I am his, What can I want be - side? What can I want . . . be - side?
 o - ver - flows, And joy ex -alts my head, And joy ex -alts . . . my head.
 I re - move, Nor cease to speak his praise, Nor cease to speak . . . his praise.

3

PRAYER.

4

RESPONSE.

To prayer, to prayer; for the morning breaks, And earth in her Makers . . . smile a - wakes;

His light is on all below and above, The light of gladness, and . . . life, and love.

O, then, on the breath of this early air, Send up the incense of . grate - ful prayer. A - men.

In the following exercises we give only the readings, leaving it with teachers to select such music as they may wish to use from other parts of this book, or from other books.

EXERCISE IX.

INDUSTRY.

TEACHER. The hand of the diligent maketh rich.

PUPILS. He that gathereth in summer is a wise son.

T. He that tilleth his land shall be satisfied with bread.

P. The hand of the diligent shall bear rule.

T. He that gathereth by labor shall increase.

P. He that laboreth, laboreth for himself; for his mouth craveth it of him.

T. Love not sleep, lest thou come to poverty.

P. Open thine eyes, and thou shalt be satisfied with bread.

T. The thoughts of the diligent tend only to plenteousness; but of every one that is hasty only to want.

P. Seest thou a man diligent in his business? he shall stand before kings; he shall not stand before mean men.

T. Be thou diligent to know the state of thy flocks, and look well to thy herds.

P. He that observeth the wind shall not sow.

T. And he that regardeth the clouds shall not reap.

P. In the morning sow thy seed, and in the evening withhold not thine hand.

T. For thou knowest not whether shall prosper, either this or that, or whether they both shall be alike good.

P. Study to be quiet, and to do your own business, and to work with your own hands, as we command you.

ALL. Whatsoever thy hand findeth to do, do it with thy might; for there is no work, nor device, nor knowledge, nor wisdom, in the grave, whither thou goest.

EXERCISE X.

STRIFE.

TEACHER. It is an honor for a man to cease from strife; but every fool will be meddling.

PUPILS. He that passeth by and meddleth with strife belonging not to him, is like one that taketh a dog by the ears.

T. He that is of a proud heart stirreth up strife.

P. Cast out the scorner, and contention shall go out; yea, strife and reproach shall cease.

- T. A wrathful man stireth up strife : but he that is slow to anger appeaseth strife.
- P. Only by pride cometh contention : but with the well advised is wisdom.
- T. If ye have bitter envying and strife in your hearts, glory not, and lie not against the truth.
- P. This wisdom descendeth not from above, but is earthly, sensual, devilish.
- T. For where envying and strife is, there is confusion and every evil work.
- P. If ye bite and devour one another, take heed that ye be not consumed one of another.
- T. Resist not evil ; but whosoever shall smite thee on the right cheek turn to him the other also.
- P. Let nothing be done through strife or vain glory ; but in lowliness of mind let each esteem others better than themselves.
- ALL. Let us walk honestly as in the day ; not in strife and envying.

EXERCISE XI.

CHRISTMAS.

TEACHER. The people that walked in darkness have seen a great light :

PUPILS. They that dwell in the land of the shadow of death, upon them hath the light shined.

- T. For unto us a Child is born, unto us a son is given, and the government shall be upon his shoulders :
- P. And his name shall be called, "Wonderful," "Counselor", "The Mighty God," "The Everlasting Father," "The Prince of Peace."

* * * * *

- T. There were shepherds abiding in the field, keeping watch over their flock by night.
- P. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them : and they were sore afraid.
- T. And the angel said unto them :
- P. "Fear not : for behold I bring you good tidings, of great joy, which shall be to all people.
- T. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord."
- P. And suddenly there was with the angel a multitude of the heavenly hosts praising God and saying,
- ALL. "Glory to God in the highest, and on earth peace, good will toward men."

EXERCISE XII.

PEACE.

TEACHER. I will hear what God the Lord will speak : for he will speak peace unto his people, and to his saints.

PUPILS. Acquaint now thyself with him, and be at peace : thereby good shall come unto thee.

T. Delight thyself also in the Lord, and he shall give thee the desires of thine heart.

P. The meek shall inherit the earth ; and shall delight themselves in the abundance of peace.

T. Mark the perfect man, and behold the upright :

P. For the end of that man is peace.

T. Great peace have they which love thy law, and nothing shall offend them.

P. Let the peace of God rule in your hearts, to the which also ye are called in one body ; and be ye thankful.

T. Peace I leave with you, my peace I give unto you ; not as the world giveth, give I unto you.

P. Let not your heart be troubled, neither let it be afraid.

T. Thou wilt keep him in perfect peace, whose mind is stayed on thee ; because he trusteth in thee.

P. My meditation of him shall be sweet ; I will be glad in the Lord.

T. The peace of God, which passeth all understanding, shall keep your hearts and minds through Jesus Christ.

P. *He is our peace.*

ALL. The God of peace shall be with you.

EXERCISE XIII.

DECISION.

TEACHER. Let thine eyes look right on, and let thine eyelids look straight before thee.

PUPILS. Ponder the path of thy feet, and let all thy ways be established.

T. Turn not to the right hand nor to the left ; remove thy foot from evil.

P. If it seem evil unto you to serve the Lord, choose you this day whom you will serve.

T. How long halt ye between two opinions ? If the Lord be God, follow him.

P. No man can serve two masters ; for either he will hate the one, and love the other ; or else he will hold to the one, and despise the other.

- T. Ye cannot serve God and Mammon.
 P. Cleave unto the Lord your God.
 T. Watch ye, stand fast in the faith, quit you like men, be strong.
 P. Be ye steadfast, unmoveable, always abounding in the work of the Lord, forasmuch as ye know that your labor is not in vain in the Lord.
 T. Stand perfect and complete in all the will of God.
 P. We live, if ye stand fast in the Lord.
 T. Fight the good fight of faith, lay hold on eternal life.
 P. Keep yourselves in the love of God.
 ALL. He that overcometh shall inherit all things : and I will be his God, and he shall be my son.

EXERCISE XIV.

WORD OF GOD.

- PUPILS. Wherewithall shall a young man cleanse his way ?
 TEACHER. By taking heed thereto according to thy word.
 P. The words of the Lord are pure words.
 T. The word of the Lord is tried.
 P. Every word of God is pure.
 T. My doctrine shall drop as the rain, my speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass.
 P. All thy commandments are faithful.
 T. Set your hearts unto all the words which I testify among you this day, which ye shall command your children to observe to do, all the words of this law.
 P. Thy testimonies that thou hast commanded are righteous and very faithful.
 T. The law of the Lord is perfect, converting the soul.
 P. The statutes of the Lord are right, rejoicing the heart.
 T. The commandment of the Lord is pure, enlightening the eyes.
 P. Through thy precepts I get understanding : therefore I hate every false way.
 T. I commend you to God, and to the word of his grace, which is able to build you up, and to give you an inheritance among all them which are sanctified.
 P. Blessed are they that hear the word of God and keep it.
 ALL. O earth, *earth*, EARTH, hear the word of the Lord.

EXERCISE XV.

DIVINE PROTECTION.

TEACHER. He that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty.

PUPILS. I will say of the Lord, He is my refuge and my fortress: my God, in him will I trust.

T. He shall cover thee with his feathers, and under his wings shalt thou trust: his truth shall be thy shield and buckler.

P. I will lift up mine eyes unto the hill, whence cometh my help.

T. My help cometh from the Lord, which made heaven and earth.

P. He will not suffer thy foot to be moved: he that keepeth thee will not slumber.

T. Behold, he that keepeth Israel shall neither slumber nor sleep.

P. The Lord is thy keeper: the Lord is thy shade upon thy right hand.

T. The sun shall not smite thee by day, nor the moon by night.

P. The Lord shall preserve thee from all evil: he shall preserve thy soul.

T. The Lord shall preserve thy going out and thy coming in from this time forth until evermore.

P. Now unto the King eternal, immortal, and invisible, the only wise God.

ALL. Be honor and glory, through Jesus Christ forever and ever. **AMEN.**

EXERCISE XVI.

FAITH.

TEACHER. When thou goest out to battle against the enemy, as did Jacob against the angel, and a people more than thou, be not afraid.

PUPILS. For the Lord thy God is with thee, who shall smite the enemy before thee, as he did to the land of Egypt.

T. Have not I commanded thee? Be strong and valiant, because thou shalt smite the Egyptian, the oppressor.

P. For the Lord thy God is with thee, who shall smite the enemy before thee.

T. Believe in the Lord, ye shall surely prosper.

P. Believe his promises, ye shall prosper.

- T. Put your trust in the Lord.
- P. Let all those that put their trust in thee rejoice : let them ever shout for joy, because thou defendest them.
- T. Wait on the Lord : be of good courage, and he shall strengthen thine heart.
- P. The Lord redeemeth the soul of his servants : and none of them that trust in him shall be desolate.
- T. Trust in the Lord, and do good : so shalt thou dwell in the land, and verily thou shalt be fed.
- P. Commit thy way unto the Lord ; trust also in him, and he shall bring it to pass.
- T. Rest in the Lord, and wait patiently for him.
- P. Look unto me, and be ye saved, all the ends of the earth.
- ALL. Blessed is the man that maketh the Lord his trust.

EXERCISE XVII.

WISDOM.

TEACHER. The fear of the Lord is the beginning of wisdom.

PUPILS. A good understanding have all they that do his commandments.

- T. A wise man will hear, and will increase learning.
- P. But fools despise wisdom and instruction.
- T. Happy is the man that findeth wisdom, and the man that getteth understanding.
- P. For the merchandise of it is better than the merchandise of silver, and the gain thereof than fine gold,
- T. She is more precious than rubies,
- P. And all the things thou canst desire are not to be compared unto her.
- T. Length of days is in her right hand.
- P. And in her left hand riches and honor.
- T. Her ways are ways of pleasantness,
- P. And all her paths are peace.
- T. Get wisdom, get understanding ; forget it not ; neither decline from the words of my mouth.
- P. Forsake her not, and she shall preserve thee ; love her, and she shall keep thee.
- T. Wisdom is the principal thing ;
- P. Therefore get wisdom.
- T. Give instruction to a wise man, and he will be yet wiser :
- P. Teach a just man, and he will increase in learning.
- ALL. He that getteth wisdom loveth his own soul.

EXERCISE XVIII.

TEMPERANCE.

TEACHER. Wine is a mocker, strong drink is raging, and whosoever is deceived thereby is not wise.

PUPILS. He that loveth wine shall not be rich.

T. Be not among winebibbers.

P. The drunkard and the glutton shall come to poverty.

T. Who hath woe ? who hath sorrow ? who hath contentions ? who hath babbling ? who hath wounds without cause ? who hath redness of eyes ?

P. They that tarry long at the wine ; they that go to seek mixed wine.

T. Look not thou upon the wine when it is red, when it giveth his colour in the cup, when it moveth itself aright.

P. At the last it biteth like a serpent, and stingeth like an adder.

T. Woe unto them that rise up early in the morning, that they may follow strong drink ; that continue until night, till wine inflame them !

P. Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink.

T. Let us, who are of the day, be sober.

ALL. Gird up the loins of your mind. Be sober, be vigilant.

EXERCISE XIX.

HUMILITY.

TEACHER. Lord, thou hast heard the desire of the humble.

PUPILS. Thou wilt prepare their heart, thou wilt cause thine ear to hear.

T. The meek shall eat and be satisfied.

P. The meek he will guide in judgment :

T. And the meek will he teach his way.

P. The meek shall inherit the earth :

T. And shall delight themselves in the abundance of peace.

P. Though the Lord be high, yet hath he respect unto the lowly.

T. The Lord lifteth up the meek.

- P. He will beautify the meek with salvation.
T. He giveth grace unto the lowly.
P. With the lowly is wisdom.
T. He that harkeneth unto counsel is wise.
P. By humility and the fear of the Lord are riches, and honor, and life.
T. Blessed are the poor in spirit ;
P. For theirs is the kingdom of heaven.
T. Blessed are the meek ;
P. For they shall inherit the earth.
T. Take my yoke upon you and learn of me :
P. For I am meek and lowly in heart ; and ye shall find rest unto your souls.
T. Be not desirous of vain glory.
ALL. Walk humbly with thy God.

EXERCISE XX.

GOD OUR REFUGE.

TEACHER. God is our refuge and strength, a very present help in trouble.

PUPILS. Therefore will not we fear, though the earth be removed, and though the mountains be carried into the midst of the sea ;

T. Though the waters thereof roar and be troubled, though the mountains shake with the swelling thereof.

P. The Lord of hosts is with us.

T. The God of Jacob is our refuge.

P. Come, behold the works of the Lord, what desolation he hath made in the earth.

T. He maketh wars to cease unto the end of the earth :

P. He breaketh the bow, and cutteth the spear in sunder ; he burneth the chariot in the fire.

T. Be still and know that I am God :

P. I will be exalted among the heathen, I will be exalted in the earth.

T. The Lord of hosts is with us ;

P. The God of Jacob is our refuge.

T. He only is my rock and my salvation :

P. He is my defence ; I shall not be moved.

ALL. Trust in him at all times. God is a refuge for us.

EXERCISE XXI.

FORGIVENESS.

TEACHER. Would ye want your self forgiven if ye have sinned against any.

PUPILS. Yes, your Father and we, and a brother may forgive you.

T. O how wouldst thoust I forgive thee all this time because thou hast sinned me.

P. I would not thou and I have had compassion on thy fellow-servants even as I had pity on thee?

T. Forgiveness thou shalt as we forgive our servants.

P. If ye forgive men their trespasses, your heavenly Father will also forgive you.

T. But if ye forgive not men their trespasses.

P. Neither will your Father forgive your trespasses.

T. If thy brother trespass against thee, rebuke him.

P. And if he repent, forgive him.

T. And if he trespass against thee seven times in a day, and seven times in a day turn again to thee, saying, I repent;

P. Thou shalt forgive him.

T. Who can understand his errors?

P. Cleanse thou me from secret faults.

T. Lead me in thy truth, and teach me:

P. For thou art the God of my salvation, on thee do I wait all the day.

ALL. Hear, O Lord, and have mercy upon me: Lord, be thou my helper.

EXERCISE XXII.

THANKFULNESS.

TEACHER. It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O most High.

PUPILS. O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation.

T. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms.

- P. O, give thanks unto the Lord; call upon his name; make known his deeds among the people.
- T. Sing unto him, sing psalms unto him: talk ye of all his wondrous works.
- P. Glory ye in his holy name; let the heart of them rejoice that seek the Lord.
- T. Seek the Lord, and his strength; seek his face evermore.
- P. O that men would praise the Lord for his goodness, and for his wonderful works to the children of men.
- T. Break forth into joy, sing together, ye waste places of Jerusalem:
- P. For the Lord hath comforted his people, he hath redeemed Jerusalem.
- T. I thank thee, and praise, O, thou God of my fathers, who hast given me wisdom and might.
- P. O give thanks unto the Lord, for he is good.

EXERCISE XXIII.

PRIDE.

TEACHER. Talk no more so exceeding proudly; let not arrogancy come out of thy mouth;

PUPILS. For the Lord is a God of knowledge, and by him actions are weighed.

- T. Every one that is proud in heart is an abomination to the Lord;
- P. And by the fear of the Lord men depart from evil.
- T. Pride goeth before destruction and an haughty spirit before a fall.
- P. God resisteth the proud, but giveth grace unto the humble.
- T. Though the Lord be high, yet hath he respect unto the lowly.
- P. But the proud he knoweth afar off.
- T. The lofty looks of man shall be humbled, and the haughtiness of men shall be bowed down,
- P. And the Lord alone shall be exalted in that day.
- T. For the day of the Lord of Hosts shall be upon every one that is proud and lofty,
- P. And upon every one that is lifted up; and he shall be brought low.
- T. When pride cometh, then cometh shame.
- ALL. "Deep calleth unto deep, and mountain overtoppeth mountain,
And still shalt thou fathom to no end the depth and the height of pride;
For it is the vast ambition of the soul, warped to an idle object,
And nothing but a Deity in Self can quench its insatiable thirst." —

Tupper.

EXERCISE XXIV.

LOVE OF COUNTRY.

TEACHER. Pray for the peace of Jerusalem ; they shall prosper that love thee.

PUPILS. Peace be within thy walls, and prosperity within thy palaces.

T. For my brethren and companions' sakes, I will now say, Peace be within thee.

P. Because of the house of the Lord our God I will seek thy good.

T. I have set watchmen upon thy walls, O Jerusalem, which shall never hold their peace day nor night.

P. Ye that make mention of the Lord, keep not silence.

T. And give him no rest, till he establish, and till he make Jerusalem a praise in the earth

P. If I forget thee, O Jerusalem, let my right hand forget her cunning.

T. If I do not remember thee, let my tongue cleave to the roof of my mouth.

P. Fear not, O land ; be glad and rejoice.

T. For the Lord will do great things.

P. Be glad then, ye children of Zion, and rejoice in the Lord your God.

T. And ye shall eat in plenty, and be satisfied, and praise the name of the Lord your God, that hath dealt wondrously with you :

ALL. And my people shall never be ashamed.

EXERCISE XXV.

REPENTANCE.

TEACHER. If my people, which are called by my name, shall humble themselves, and pray, and seek my face, and turn from their wicked ways,

PUPILS. Then will I hear from heaven, and will forgive their sins, and will heal their land.

T. The Lord is nigh unto them that are of a broken heart,

P. And saveth such as be of a contrite spirit.

T. If the wicked will return from all his sins that he hath committed, and keep all my statutes, and do that which is lawful and right,

P. He shall surely live, he shall not die.

- T. All his transgressions that he hath committed, they shall not be mentioned unto him.
 P. In his righteousness that he hath done he shall live.
 T. Cast away from you all your transgressions, whereby ye have been transgressed;
 P. And make you a new heart and a new spirit.
 T. Seek good, and not evil, that ye may live :
 P. And so the Lord, the God of hosts, shall be with you, as ye have spoken.
 T. I acknowledge my transgressions; and my sin is ever before me.
 ALL. If we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.

EXERCISE XXVI.

EVIL COMPANY.

- TEACHER. Blessed is the man that walketh not in the counsel of the ungodly,
 PUPILS. Nor standeth in the way of sinners,
 T. Nor sitteth in the seat of the scornful.
 ALL. But his delight is in the law of the Lord; and in his law doth he meditate day and night.
 T. My son, if sinners entice thee, consent thou not.
 P. I have hated the congregation of evil doers.
 T. My son, walk not thou in the way with them; refrain thy foot from their path.
 P. I have not sat with vain persons, neither will I go in with dissemblers.
 T. Enter not into the path of the wicked, and go not in the way of evil men.
 P. I have hated them that regard lying vanities.
 T. Be not thou envious against evil men, neither desire to be with them.
 P. One sinner destroyeth much good.
 T. Withdraw yourselves from every brother that walketh disorderly.
 P. Neither be partaker of other men's sins.
 T. The soul of the wicked desireth evil:
 P. His neighbor findeth no favor in his eyes.
 T. A good name is rather to be chosen than great riches, and loving favor rather than silver and gold.

EXERCISE XXVII.

GOD.

TEACHER. God is a Spirit. How must we worship him ?

PUPILS. They that worship him, must worship him in spirit and in truth.

T. What evidence have we of a God ?

P. The heavens declare the glory of God ; and the firmament showeth his handy work. I have heard of Thee by the hearing of the ear ; but now mine eye seeth Thee.

T. Are there more Gods than one ?

P. I am the Lord, and there is none else, there is no God besides me ; I girded thee, though thou hast not known me. One God and Father of all, who is above all, and through all, and in you all.

T. What is his character ?

P. Holy, holy, holy, Lord God Almighty, which was, and is, and is to come.

T. What proofs of his power ?

P. By the word of the Lord were the heavens made ; and all the host of them by the breath of his might. I have made the earth, the man and the beast that are upon the ground, by my great power and by my outstretched arm. Seek him that maketh the seven stars and Orion, and turneth the shadow of death into the morning, and maketh the day dark with night.

T. What says David of God's care ?

P. Thou shalt hide them in the secret of thy presence from the pride of men ; thou shalt keep them secretly in a pavilion from the strife of tongues. O love the Lord, all ye his saints, for the Lord preserveth the faithful.

T. What does he say of God's knowledge ?

P. Such knowledge is too wonderful for me ; it is high, I cannot attain unto it.

T. How does God regard our evil doing ?

P. All that do unrighteously, are an abomination unto the Lord thy God. For thou art not a God that hath pleasure in wickedness ; neither shall evil dwell with thee. Thou art of purer eyes than to behold evil, and canst not look on iniquity.

T. How does God regard repentance ?

P. The sacrifices of God are a broken spirit : a broken and a contrite heart, O God, thou wilt not despise. He healeth the broken in heart, and bindeth up their wounds.

T. How has he manifested his love to the world ?

P. For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.

EXERCISE XXVIII.

LIFE.

TEACHER. What is life ?

PUPILS. It is even a vapor, that appeareth for a little time, and then vanisheth away.

T. How should we use it ?

P. So teach us to number our days, that we may apply our hearts unto wisdom.

T. What is the beginning of wisdom ?

P. The fear of the Lord is the beginning of wisdom : a good understanding have all they that do his commandments.

T. What is our duty in regard to work ?

P. Six days *shalt* thou labor, and do all thy work.— Whatsoever thy hand findeth to do, do it with thy might ; for there is no work, nor device, nor knowledge, nor wisdom, in the grave, whither thou goest.

T. What should be our relation to our neighbor ?

P. Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind ; and thy *neighbor* as thyself.

T. How should we treat the poor ?

P. The poor shall never cease out of the land : therefore I command thee, saying, " Thou shalt open thine hand wide unto thy brother, to thy poor, and to thy needy, in thy land."

T. What should be our feelings toward our enemies ?

P. Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you ; that ye may be the children of your Father which is in heaven.

T. How can we make friends ?

P. A man that hath friends must show himself friendly ; and there is a friend that sticketh closer than a brother.

T. What is true success ?

P. The Son of man came not to be ministered unto, but to minister, and to give his life a ransom for many.

T. How are we to attain the highest success ?

P. Whosoever will be great among you, let him be your minister ; and whosoever will be chief among you, let him be your servant.

T. Let us hear the conclusion of the whole matter.

P. Fear God, and keep his commandments : for this is the whole duty of man.

EXERCISE XXIX.

FLOWERS.

TEACHER.

What is a flower ?

PUPILS.

A beauteous gem
Set in nature's diadem,
A sunbeam o'er her tresses flung,
A word from her poetic tongue ;
A silent burst of eloquence,
A plaything of Omnipotence ;—

T.

The poet's eye sees much in these
To learn, and love, and praise, and please.— *Tupper.*

P.

Every little flower that grows,
Every little grassy blade,
Every little dewdrop, shows
Jesus cares for all He made ;
Jesus loves, and Jesus knows !
So you need not be afraid !— *Havergal.*

T.

God made the flowers to beautify
The earth, and cheer man's careful mood ;
And he is happiest who hath power
To gather wisdom from a flower,
And wake his heart in every hour
To pleasant gratitude.— *Wordsworth.*

P.

Our outward life requires them not,—
Then wherefore had they birth ?

T.

To minister delight to man,
To beautify the earth ;
To comfort man,— to whisper hope,
Whene'er his faith is dim ;
For who so careth for the flowers
Will care much more for him !

ALL. Consider the lilies of the field, how they grow ; they toil not, neither do they spin : And yet I say unto you, that even Solomon in all his glory was not arrayed like one of these.

EXERCISE XXX.

PATRIOTIC OCCASIONS.

TEACHER.

"Our country! 'tis a glorious land!
 With broad arms stretched from shore to shore;
 The proud Pacific chafes her strand,
 She hears the dark Atlantic roar."

* * * * *

PUPILS.

"Great God! we thank Thee for this home —
 This bounteous birth-land of the free,
 Where wanderers from afar may come,
 And breathe the air of liberty."— *Parbodi.*

T.

"There is a land, of every land the pride,
 Beloved by Heaven o'er all the world beside;
 Where brighter suns dispense serener light,
 And milder moons emparadise the night;
 There is a spot of earth supremely blest,
 A dearer, sweeter spot than all the rest."

* * * * *

P.

"Where shall that land, that spot of earth, be found?"

T.

Art thou a man? a patriot? look around!
 O, thou shalt find, howe'er thy footsteps roam,
 That land thy country, and that spot thy home!" *J. Montgomery.*

P.

"There is a land that's bright and fair;
 The dearest friends of earth are there,
 Where men for truth and honor stand —
 It is my own, my native land.

T.

I love that land with all her charms,
 Her rocky shores and fertile farms;
 Her verdant vales and wooded hills;
 Her roaring seas and murm'ring rills.

ALL.

God bless our land and make her strong
 To aid the right, oppose the wrong.
 From evil men, O heavenly Powers!
 Defend this lovely land of ours." *Sargent*

EXERCISE XXXI.

THE FEAR OF THE LORD.

TEACHER. Fear the Lord, and serve him in sincerity and in truth.

PUPILS. The secret of the Lord is with them that fear him.

T. Come, ye children, hearken unto me: I will teach you the fear of the Lord.

P. Unite my heart to fear thy name

T. Like as a father pitieth his children, so the Lord pitieth them that fear him.

P. Blessed is every one that feareth the Lord; that walketh in his ways.

T. Fear the Lord, and depart from evil.

P. He that walketh in his uprightness feareth the Lord.

T. I will give them one heart, and one way, that they may fear me forever, for the good of them, and of their children after them.

P. I will put my fear in their hearts, that they shall not depart from me.

T. Unto you that fear my name shall the Sun of righteousness arise with healing in his wings.

P. His mercy is on them that fear him from generation to generation.

T. Let us have grace, whereby we may serve God acceptably with reverence and godly fear.

P. The Lord taketh pleasure in them that fear him.

ALL. The fear of the Lord is to *hate evil*.

EXERCISE XXXII.

GOD OUR HELPER.

TEACHER. The beloved of the Lord shall dwell in safety by him.

PUPILS. The eternal God is thy refuge, and underneath are the everlasting arms.

T. He will keep the feet of his saints, and the wicked shall be silent in darkness;

P. For by strength shall no man prevail.

- T. The eyes of the Lord run to and fro throughout the whole earth, to show himself strong in the behalf of them whose heart is perfect towards him.
- P. He that dwelleth in the secret place of the Most High shall abide under the shadow of the Almighty.
- T. Call upon me in the day of trouble: I will deliver thee, and thou shalt glorify me.
- P. They that trust in the Lord shalt be as mount Zion, which cannot be removed, but abideth forever.
- T. In all thy ways acknowledge him, and he shall direct thy paths.
- P. Then shalt thou walk in thy way safely, and thy foot shall not stumble.
- ALL. The Lord shall preserve thee from all evil; he shall preserve thy soul.

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